UNA APROXIMACIÓN A LA OBRA DE LA ARTISTA PLÁSTICA BRITÁNICO-MEXICANA SARAH SHELLEY TISDALL

En los primeros años del siglo XXI la Artista Plástica Británica Sarah Tisdall despegó de Londres Inglaterra hacia México. Una pléyade de palomas y colibríes la cargaron desde el East End en Londres, surcaron el mar y húmedamente jubilosas llegaron a posarse en el centro de la ciudad de México llamado Centro Histórico trayendo consigo su paleta Británica deseosa de trenzar bailando en colores con la paleta mexicana. Con su paleta Sarah también traía su bagaje cultural británico, su sentimiento, dolor, entusiasmo, tradiciones, cultura, desencuentros y desencantos, amores, etc., todo eso entretejido en su ser y densos deseos de un futuro valioso para el Arte Plástico desde México. Sarah había estado muy activa en Londres contra la guerra de rapiña contra Irak y Afganistán; de esa posición política nacieron una serie de obras antiguerra como Guerreristas, La torre de Babel, ¿Dónde están los ángeles vengadores?; Los zapatos del héroe; lágrimas de cocodrilo; Las Irenes o las vengadoras de los malvados; autorretratos como: Retrato con premoniciones de guerra; Prisionero; Manifestantes; Aspiraciones al cielo y otros que dan cuenta de su militancia artístico-política. Sarah también fue atraída a México por el hecho de que el jefe de gobierno del entonces Distrito Federal de la capital mexicana prometía hacer cambios democráticos en la capital y estaba sufriendo un odioso e injusto entuerto por parte de la oligarquía mexicana organizada en las fuerzas políticas de derecha. Sarah quería estar ahí para vivirlo: estaba muy excitada por ese prospecto porque Sarah era de convicciones políticas y humanistas de izquierda. Una vez establecida en el mero centro de la capital del país, combinar la paleta británica con la mexicana fue de mariposas tiernas y juguetonas de ese crisol profundo y sublime empezaron a salir obras de alcance universal: se iluminó el cielo mexicano con sus obras sin saber la mayoría de los mexicanos que se trataba a las pinturas de Sarah. Es pertinente añadir que Sarah tenía un muy buen conocimiento del arte mexicano; las versiones que llegaban a Gran Bretaña de lo que México produjo tanto en Artes Plásticas como grabado y fotografía no le eran ajenas; Sarah conocía perfectamente y magistrales museos británicos a los principales representantes de cada una de esas disciplinas pues tuvo una formación académica artística muy puntual en la famosa Slade School of Arte de Londres entre sus mentores estaba el historiador del Arte Ernest Gombrich renombrado internacionalmente en el mundo académico. Del primer periodo mexicano de Sarah tenemos obras como el Gesto azteca; Serpientes aztecas; Jaguar; Bajo el sol mexicano; Sobreviviente (del temblor del 1985); la serie de angelitos de latón pintado como, Siete ángeles en un cajita, y la serie de: Escoja su ángel porque la muerte suya puede estar cerca. De sus primeras experiencias de vivir en el milagro mexicano Sarah concibió: Cartas a casa desde México, desde Xochicalco o otras. La producción pictórica de Sarah Tisdall es tan grande como ignorada y poco conocida. El mundo del arte en México nunca le puso atención, fue rechazada por galerías e institutos, por la oficialidad, que como se sabe está compuesta por energúmenos inicultos con títulos académicos mal habidos. Sarah no tuvo esa suerte que la mayoría de artistas hoy mexicanos pero de origen extranjero, tuvieron y llegaron a escalar fama nacional e internacional como artistas mexicanos; lo que tenía Sarah era que no era lambiscona y no negociaba sobre principios morales, que son la base toral para adquirir notoriedad, fama y fortuna dentro de la trilogía infernal coleccionismo-galerismo-comercialismo rapaz. A pesar de todo eso, la obra de Sarah Tisdall logró exhibirse en numerosos espacios alternativos y hasta en la Cámra de de Diputados dos veces aunque muy pocos amantes del arte la llegaron a conocer. No obstante que Sarah tenía muchos amigos mexicanos y dentro de la comunidad británica y anglo parlante en México, pero la mayoría de ellos eran inmunes al arte de Sarah y a cualquier otro arte: una desgracia histórica, únicamente filisteos decía Sarah y en algunos casos simplemente pura envidia y egoísmo; aun la embajada británica dominada por administraciones derechistas mexicanas de entonces (estamos hablando de la pre-4T) nunca le puso atención, solo repararon en ella cuando falleció para pedirque se destruyera su pasaporte Británico. Sarah tenía una ominosa enfermedad que bajo el capitalismo es letal: era muy humilde pero muy valiente. Sarah con esa inquebrantable y necia condición; por ejemplo no presumía nunca de su cercanía con el escritor Irlandés CS Lewis que fue su padrino y tutor de la madre de Sarah en la Universidad de Oxford GB. Lewis era autor de entre otras obras de la hoy en día muy conocida Crónicas de Narnia porque fueron llevadas a la pantalla. La madre de Sarah fue de las primeras mujeres que persiguieron una carrera académica a pesar de la oposición machista de esa época en GB y en todo el mundo. Una persona con muchas otras cualidades loables era Sarah Shelley Tisdall. Sarah nacida Neylan por su Padre de ascendencia Irlandesa. Su padre había sido un intelectual que fue reclutado por el gobierno británico durante la Segunda Guerra Mundial para trabajar en la decodificación de la máquina alemana Enigma y bajo el liderazgo de Alan Turing, mientras que el filósofo Bertrand Russell que se atoró en Nueva York debido a la segunda guerra mundial mientras daba conferencias, esperaba a la madre Mary y la hija Sarah, amigos de toda la vida: para no volver a verse nunca más. Sarah contrajo matrimonio en su juventud y adquirió el nombre de Tisdall, Sarah Tisdall y algo más tarde incluiría el segundo nombre Shelley de su madre. Sarah tenía una cultura enciclopédica pues era una devoradora de libros hasta poco antes de su fallecimiento. Sarah Tisdall fue una revolucionaria pues después de procrear dos varones y una mujer producto de su matrimonio Tisdall, se reveló contra la estructura patriarcal moral y social de su tiempo y se dedicó a su verdadero llamado el Arte. Extendió sus alas por medio mundo y cultivo el Arte Plástico hasta el día de su partida.
El 9 de Julio de 2017 Sarah Shelley Tisdall se montó en su paleta de colores británico-mexicana y se fue para nunca volver, profiriendo en puro y diáfano inglés británico ¡a la mierda los filisteos!

Arturo Reyes Mata, *Artista y Poeta Mexicano*

AN APPROACH TO THE WORK OF THE BRITISH-MEXICAN FINE ARTIST SARAH SHELLEY TISDALL

In the early years of the 21st century, the British Fine Artist Sarah Tisdall took off from London England to Mexico. A plethora of doves and hummingbirds carried her from the East End in London, sailed across the sea and humidly jubilant came to rest in the center of Mexico City, called Centro Histórico bringing with them their British palette eager to braid dancing in colors with the Mexican palette. With her palette Sarah hers also brought her British cultural baggage, her feeling, pain, enthusiasm, traditions, culture, disagreements and disenchantments, loves, etc., all woven into her being and dense desires for a valuable future for Fine Art from Mexico. Sarah had been very active in London against the predatory war against Iraq and Afghanistan; A series of anti-war works such as Guerreristas, The Tower of Babel, Where are the avenging angels? were born from that political position; The hero's shoes; crocodile tears; The Irenes or the avengers of the wicked; self-portraits such as: Portrait with premonitions of war; prisoner; protesters; Aspirations to heaven and others that account for her artistic-political militancy. Sarah was also attracted to Mexico by the fact that the head of government of the then Federal District of the Mexican capital promised to make democratic changes in the capital and was leading to a hateful and unfair wrongdoing by the Mexican oligarchy organized in political forces from the right. Sarah wanted to be there to live it: she was very excited by that prospect. Sarah, she was of convictions because her political and left-wing humanist leanings. Once established in the very center of the country's capital, combining the British palette with the Mexican was one of tender and playful butterflies from that fusion and sublime melting pot he obtained works of universal scope the Mexican sky lit up with his works without most Mexicans know that it is due to Sarah's paintings. It is pertinent to add that Sarah had a very good knowledge of Mexican art; the versions that arrive in Great Britain of what Mexico produced both in Fine Arts and engraving and photography were not alien to her; Sarah knew the main representatives of each of these disciplines through books and masterly British museums since she had a very artistic academic training on time at the famous Slade School of Art in London: among his mentors was the internationally renowned art historian Ernest Gombrich in academia. From Sarah's first Mexican period we have works such as the Azted Gesture; Aztec snakes; Jaguar; under the Mexican sun; Survivors (of the 1985 earthquake); the series of little painted brass angels such as Seven Angels in a Box, and the series choose his angel because his death may be near. From her first experiences of living in the Mexican miracle Sarah conceived Letters home from Mexico, from Xochicalco and others. Sarah Tisdall's pictorial production is as great as it is ignored and little known. The art world in Mexico never paid attention to her, she was rejected by galleries and institutes, by the officialdom, which, as is known, is made up of uneducated madmen with ill-existed academic titles; Sarah did not have that luck that the majority of Mexican artists today of foreign origin, had and came to scale national and international fame as Mexican artists; what Sarah had was that she was not an arselicker and did not negotiate on moral principles, which are the fundamental basis for acquiring notoriety, fame and fortune within the infernal trilogy of rapacious collecting and gallery commercialism. Despite all this, Sarah Tisdall's work managed being exhibited in numerous alternative spaces and even in the Chamber of Deputies twice, although very few art lovers got to know it. Although Sarah had many friends from Mexico and within the British and English-speaking community in Mexico, most of them were immune to Sarah's art and to any other art: a historical disgrace usually Philistines, Sarah said, and in some cases just plain envy and selfishness; even the British embassy dominated by Mexican right-wing administrations at the time (we are talking about pre-4T) never paid attention to her, they only noticed her when she had to ask that her British passport be destroyed when she died. Sarah had an ominous disease that under capitalism is lethal: she was very humble but very brave. Sarah with that unbreakable and foolish condition, for example, never boasted of her closeness with the Irish writer CS Lewis who was her godfather and tutor of Sarah's mother at the University of Oxford GB. Lewis was the author of among other works of the now well-known Chronicles of Narnia because they were brought to the screen. Sarah's mother was among the first women to pursue an academic career despite the macho opposition at the time in the UK and around the world. A person with many other laudable qualities was Sarah Shelley Tisdall. Sarah born Neylan by her father of Irish descent. His father had been an intellectual who was recruited by the British government during World War II to work on the decoding of the German Enigma machine and under the leadership of Alan Turing, while the philosopher Bertrand Russell who got stuck in New York due to World War II while giving lectures, he waited for mother Mary and daughter Sarah, lifelong friends: never to see each other again. Sarah married in her youth and acquired the name Tisdall, Sarah Tisdall and somewhat later would include her mother's middle name Shelley. Sarah had an encyclopedic culture as she was a bookworm until shortly before her death. Sarah Tisdall was a revolutionary because after procreating two boys and a girl from her Tisdall-marriage, she rebelled against the moral and social patriarchal structure of her time and dedicated herself to her true calling: Art. She spread her wings for half the world and cultivated the Fine Art until the day of her departure.
On July 9, 2017 Sarah Shelley Tisdall hopped on her British-Mexican color palette and left, never to return uttering in pure, crystal-clear British English, fuck the Philistines!

Arturo Reyes Mata, *Mexican Artist and Poet*

SARAH TISDALL A LIFE FOR ART/LA VIDA PARA EL ARTE

SARAH TISDALL

C.S. Lewis Goddaughter/Ahijada de C.S. Lewis

A LIFE FOR ART

LA VIDA PARA EL ARTE

SARAH TISDALL

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A LIFE FOR ART

LA VIDA PARA EL ARTE

Sarah Tisdall en su estudio en el Centro Histórico en CDMX, Mexico, 2009/Sarah Tisdall at her studio in Downtown México City, 2009

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Una aproximación a la obra de la Artista Plástica Británica Sarah Shelley Tisdall

Capitulo I

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Sarah había estado muy activa en Londres contra la guerra de rapiña contra Irak y Afganistán; de esa posición política nacieron una serie de obras antiguerra como *Guerreristas, La torre de Babel, ¿Dónde están los ángeles vengadores?; Los zapatos del héroe; lágrimas de cocodrilo; Las Irenes o las vengadoras de los malvados;* autorretratos como: *Retrato con premoniciones de guerra; Prisionero; Manifestantes; Aspiraciones al cielo* y otros que dan cuenta de su militancia artístico-política.

Sarah también fue atraída a México por el hecho de que el jefe de gobierno del entonces Distrito Federal de la capital mexicana prometía hacer cambios democráticos en la capital y estaba sufriendo un odioso e injusto entuerto por parte de la oligarquía mexicana organizada en las fuerzas políticas de derecha. Sarah quería estar ahí para vivirlo: estaba muy excitada por ese prospecto porque Sarah era de convicciones políticas y humanistas de izquierda.

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Del primer periodo mexicano de Sarah tenemos obras como el *Gesto azteca; Serpientes aztecas; Jaguar; Bajo el sol mexicano; Sobrevivientes* (del temblor del 1985); la serie de angelitos de latón pintado como, *Siete ángeles en un cajita*, y la serie de: *Escoja su ángel porque la muerte suya puede estar cerca*….De sus primeras experiencias de vivir en el milagro mexicano Sarah concibió *Bajo el sol mexicano; Cartas a casa desde México, desde Xochicalco* y otras.

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Una persona con muchas otras cualidades loables era Sarah Shelley Tisdall. Sarah nacida Neylan por su Padre de ascendencia Irlandesa. Su padre había sido un intelectual que fue reclutado por el gobierno británico durante la Segunda Guerra Mundial para trabajar en la decodificación de la máquina alemana Enigma y bajo el liderazgo de Alan Turing, mientras que el filósofo Bertrand Russell que se atoró en Nueva York debido a la segunda guerra mundial mientras daba conferencias, esperaba a la madre Mary y la hija Sarah, amigos de toda la vida: para no volver a verse nunca más.

Sarah contrajo matrimonio en su juventud y adquirió el nombre de Tisdall, Sarah Tisdall y algo más tarde incluiría el segundo nombre Shelley de su madre.

Sarah tenía una cultura enciclopédica pues era una devoradora de libros hasta poco antes de su fallecimiento.

Sarah Tisdall fue una revolucionaria pues después de procrear dos varones y una mujer producto de su matrimonio Tisdall, se reveló contra la estructura patriarcal moral y social de su tiempo y se dedicó a su verdadero llamado: el Arte. Extendió sus alas por mediomundo y cultivo el Arte Plástico hasta el día de su partida.

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Arturo Reyes Mata, *Artista y Poeta Mexicano*

Una aproximación a la obra de la Artista Plástica Británica Sarah Shelley Tisdall.

Capítulo II

En la obra de Sarah Tisdall frecuentemente descubrimos que una metáfora sutil es la más efectiva: ilumina el descubrimiento de su significado y el hecho de que éste se encuentre envuelto en una metáfora poética satisfactoria, puede rendir el significado de un modo mucho más conmovedor, o como en el caso de esta artista, más certero. Una biografía necesita de metáforas tanto como la política y la religión, ya que un mensaje expresado de modo directo puede resultar mortalmente aburrido. La obra de Sarah Tisdall está cargada de metáforas: sin que falten las metáforas políticas, aunque éstas en el pasado no eran tan evidentes. No solamente su obra es rica en metáforas psicológicas pero también religiosas y, en su mayor parte, el conjunto es abundantemente biográfico.

En una exposición de Sarah titulada *Arranged Metaphors*, un crítico de arte le dió el nombre de *My Family and Other Animals*. Evidentemente haciendo referencia al libro de Gerald Durrell (Gerald (Gerry) Malcolm Durrell (Jamshedpur, Raj Británico, 7 de enero de 1925 – Saint Helier, Jersey, 30 de enero de 1995) fue un naturalista, conservacionista, escritor y presentador de televisión británica y claramente a las preocupaciones de esta artista, entre las cuales la familia es simplemente percibida como un organismo entre otros, formando parte de un mismo espectro y perteneciente al reino de los animales. Así, la familia es considerada antropológicamente y su comportamiento interno es analizado desde el objetivo escrutinio de la artista: observándola desapasionadamente y aunque tratándola con cariño, no siempre lo hace con cortesía. En lo que se refiere a sí misma, Sarah Tisdall utiliza el mismo riguroso análisis, convirtiéndose en su juez más duro, a veces cayendo en la subjetividad – o siendo poco amable consigo misma y sus muchos logros como artista – .

Tiene significado que ella haya pasado algún tiempo en Bélgica trabajando con el artista Michel Martens después de graduarse en Londres, en la Escuela de Bellas Artes Slade y así puede verse en su obra dejos de Delvoux, Magritte y James Ensor y muchos otros surrealistas. La obra de Sarah Tisdall tiene un aura teatral, no solamente por su escala y su técnica pero también porque sus figuras frecuentemente aparecen como parte de una mise-en scéne, ampliando así su dimensión surrealista y magnificando esa frecuente atmósfera de trastorno y desplazamiento que se encuentran en ellas.

En sus últimas obras el comentario político se ha hecho más evidente, como en su cuadro *The Tower of Babel*. En reacción al ataque contra el World Trade Centre en Nueva York, este cuadro representa la caída de una torre pero cuya composición al mismo tiempo nos recuerda de El Descendimiento tradicional de la iconografía cristiana. Lo que no es tradicional es la lluvia de dólares que cae al mismo tiempo. Es interesante que aquí se anticipa a demostrar una actitud hacia los EE.UU. (y todo lo que ello representa) que hoy en día prevalece, pero que muy pocos se atrevían a demostrar en la edulcorada reacción general después del suceso. Los meses después de la artera e injusta invasión de Irak y Afganistán se ganaron el honor de ser representados metafóricamente, claro, también en la obra de Sarah. Ya en México continuaría con una investigación cada más profunda de los acontecimientos políticos mundiales y de México en particular enfureciendo a las derechas anquilosantes y recalcitrantes de todos lados.

El trabajo de Sarah Tisdall, aunque resultaba imposible convencerla de esto, es hoy uno de los que más se 'veían' en Inglaterra. Ha tenido un considerable número de exposiciones en varias galerías y aunque ha tenido que satisfacer lo que William Morris llamaba el "puerco lujo de los ricos" – a veces aceptando encargos para sobrevivir económicamente – al mismo tiempo y como un antídoto, su trabajo es más frecuentemente visto en lugares públicos: hospitales, colegios, centros deportivos y muchos más, como por ejemplo The Radcliffe Infirmary en Oxford, el Southampton University Hospital y el Health Hidro, en Swindon. La relación entre este tipo de trabajo y lo producido en su taller no se limita al tamaño (Sarah Tisdall frecuentemente había pintado cuadros de grandes proporciones) sino que se extiende a la simbiosis en su aproximación al tema. En sus proyectos a escala arquitectónica, el uso del trompantojo es frecuente y ella sobresale en los desafíos que le presentan ciertos edificios – frecuentemente de una arquitectura mediocre –. Es un hecho que consigue magistralmente borrar los desastres visuales y hasta las brutalidades presentes en algunos edificios públicos en los que trabaja, y en los que un determinado pragmatismo había prevalecido en su construcción, por encima de cualquier consideración estética. Uno de los proyectos más exitosos en el Reino Unido es el del mencionado Radcliffe Infirmary donde ella consigue transformar una triste sala de espera – llena de feas cañerías, tubos y cables – en un maravilloso invernadero de plantas exóticas. El nuevo milenio ha visto un gran cambio en lo que produce Sarah Tisdall en su taller. En los noventa había llevado a cabo una serie de pinturas en las que la metáfora prevaleciente es el paisaje de un jardín formal y ornamental, el cual les rinde un considerable elemento surrealista y en el que se podía ver la mano de los belgas mencionados junto con la del maestro de la vegetación, Max Ernst. Las bestias míticas y heráldicas que las habitan retozan entre setos y arbustos podados en formas de animales y cuerpos geométricos, también animados por ella – admitiendo que lo hacía porque se sentía reacia a utilizar imágenes humanas, particularmente aquellas seleccionadas por los medios de comunicación y que tenía la tentación de usar pero que rechazaba por ser demasiado obvias – y que consiguen transmitir su mensaje socio-político. El tratamiento antropomorfo de las imágenes de animales es más que evidente aunque, estrictamente hablando, Sarah Tisdall no representa animales reales sino inventadas bestias, como las de escudos y emblemas heráldicos: rampantes, reclinadas o yacentes. Se perfilan también aquellos hermes, centauros, esfinges y grifos neoclásicos de los jardines ornamentales y situados entre imaginarios laberintos, canales y toda la demás impedimenta perteneciente al paisaje de las clases privilegiadas.

También se encuentran referencias religiosas medievales. Podría decir que todas estas referencias llevan a Sarah Tisdall a completar el círculo y que ese antropomorfismo y el casi animismo no son sorprendentes, dada la influencia de su padrino el escritor C.S. Lewis y con quien durante su infancia mantuvo correspondencia. *Chronicles of Narnia y The Lion, the Witch and the Wardrobe* son libros superpoblados de tales criaturas y uno no puede dejar de pensar que ella al final, al menos subconscientemente, no las tuviera presentes al buscar metáforas pertinentes a su tiempo. Una exposición de arte azteca en Londres tuvo una gran influencia en ella y bien puede entenderse si se considera la presencia de tales dualidades, entre la vida y la muerte y particularmente entre seres humanos y animales.

Años después nos encontramos en un evento que organizaba la ANA Británica y por seguro llevaba en su mente las imágenes de los guerreros Aztecas y no paraba de preguntarme sobre ellos todo el tiempo, hasta que ella misma los vio por todo Méxicoy especialmente en los numerosos museos mexicanos y sobre todo en los miles de sitios arqueólogos esparcidos por todo el país. De esa experiencia directa con la historia mexicana Sarah creo varias pinturas y dibujos con el tema azteca, como *Gesto Azteca, Jaguar, cartas desde Xochicalco, Bajo sol mexicano*, entre otras.

Sarah Tisdall nació en lo que ella ha descrito: "una familia un poco disfuncional, aunque muy literaria y religiosa" y debido a eso sus obras contienen tantas referencias literarias. Además de la influencia de su padrino también se puede detectar la de otras lecturas: las de un peculiar sabor católico-anglicano, con su mezcla de Fabianismo y cuentos de hadas. Los poetas románticos como J.R. Tolkien, Charles Williams y George McDonald eran dieta cotidiana para ella tanto como la magia, la religión, el antiapartheid y Jane Austin – ¡mientras que los 'atrevidos' escritores franceses con su peligroso realismo y sus alusiones sexuales fueron totalmente pasados por alto! Un crítico Británico decía en Modern Painters (revista de arte y crítica en GB) que "... Freud haría su agosto. De hecho, uno debería cuestionar si el simbolismo no es demasiado frecuente, pero al cuestionarnos llegamos al meollo del asunto: las obras (de Sarah Tisdall) tratan de eso mismo, tensión y equilibrio y particularmente lo que es considerado apropiado socialmente. Creo que no es exagerado interpretar esos símbolos como metáforas de la familia, la cual con frecuencia engendra repugnantes complejos y sentimientos de culpa."

Las imágenes y narrativa de la artista efectivamente permiten varias interpretaciones, particularmente en el imaginario paisaje emocional o político corriente.

Ella siente una responsabilidad, una verdadera necesidad de decir algo sobre la vida tal como es hoy, pero reconoce su deuda al Surrealismo y al Simbolismo al expresarlo y poco después durante su estancia en México cuando pudo ver directamente la obra de los artistas mexicanos especialmente de los muralistas, como lo atestigua su obra *Where are we going to now ?*, Acrílico sobre tela, 250 x 500 cm inspirada el el mural de Diego Rivera Mural *El hombre controlador del universo* en el Palacio de Bellas Artes en Ciudad de México. Su derrotero es importante y provee pruebas considerables para guiar al espectador en el laberinto de sus obras. Su objetivo es que esta mezcla de títulos e imágenes sugieran ideas que el observador pueda desenmarañar y ciertamente, añadir.

Su fuente de imágenes es amplia y variada, encontrándolas en muchas culturas: la esfinge egipcia, por ejemplo y sobre todo su periodo mexicano que será objeto del capítulo tercero. Como es el caso de muchas otras bestias y mitos que fueron adoptados y adaptados como motivo decorativo por los europeos. Sarah Tisdall da a esas tradicionales interpretaciones un nuevo y moderno giro para contar una historia (si no nueva) definitivamente contemporánea. En esto, ella es bien consciente de que los artistas medievales de Europa se valían (así como quizá todas las sociedades primitivas y civilizaciones pasadas y presentes) de las imágenes de bestias y plantas para elaborar narrativas, y a ella le interesa la idea de que al representar las características de animales, pájaros o plantas, algunas de ellas pueden ser transferidas. Además ha empleado otras convenciones visuales 'medievales', como las historias religiosas de pinturas sagradas simultáneas, donde enteros episodios de la vida de un santo o de un texto bíblico son presentados, dentro del mismo marco, en incongruas y diversas perspectivas.

Sarah Tisdall no hace distinción entre los diferentes signos y símbolos de diversas culturas y no les otorga ninguna jerarquía en particular, elige lo que le parece apropiado para cada cuadro en el que trabaja y es optimista en cuanto a la capacidad que tenga el espectador de llegar a sus propias interpretaciones basándose en las indicaciones dadas por ella.

Hugh Adams

An approach to the work of the British Fine Artist Sarah Shelley Tisdall

Chapter I

In the early years of the 21st century, the British Plastic Artist Sarah Tisdall left London England for Mexico. A plethora of pigeons and hummingbirds carried her from the East End in London, crossed the sea and wetly jubilant they came to rest in the center of México City called the Historic Center bringing with them their British palette eager to braid dancing in colors with the Mexican palette. With her palette, her Sarah also brought her British cultural baggage, her feelings, pain, enthusiasm, traditions, culture, misunderstandings and disenchantments, loves, etc.., all of this interwoven into her being and dense desires for a valuable future for Fine Arts from México. Sarah had been very active in London against the predatory war against Iraq and Afghanistan; From that political position a series of anti-war works were born, such as *Warriorists, The Tower of Babel, Where are the avenging angels?; The hero's shoes; crocodile tears; The Irenes or the avengers of the wicked*; self-portraits such as: *Portrait with premonitions of war; Prisoner; protesters; Aspirations to heaven* and others that account for her artistic-political militancy. Sarah was also drawn to México by the fact that the head of government of the then Federal District of the Mexican capital was promising to make democratic changes in the capital and was suffering a hateful and unfair wrong by the Mexican oligarchy organized in the the right wing political forces. Sarah wanted to be there to experience it: she was very excited about that prospect because Sarah was of left-wing political and humanist convictions. Once established in the very center of the country's capital, combining the British palette with the Mexican was one of tender and playful butterflies: works of universal scope began to come out of that deep and sublime melting pot: the Mexican sky was illuminated with her works without know most Mexicans that it was because of Sarah's paintings. It is pertinent to add that Sarah had a very good knowledge of Mexican art; the versions that arrived in Great Britain of what México produced both in Fine Arts and in engraving and photography were no strangers to her: Sarah knew the main representatives of each of these disciplines through books, as she had a very punctual artistic academic training in the famous Slade School of Art, London. Among his mentors was the internationally renowned art historian Ernest Gombrich in academia. From Sarah's first Mexican period we have works such as *Aztec Gesture; Aztec snakes; Jaguar; Under the Mexican sun; Survivors (of the 1985 earthquake);* the series of little angels made of painted brass such as *Seven Angels in a Little Box*, and the series: *Choose her angel because her death may be near…* From her first experiences of living in the Mexican miracle, Sarah conceived *Under the Mexican Sun ; Letters home from México, from Xochicalco* and others.

The British Plastic Artist Sarah Tisdall's pictorial production is as great as it is ignored and little known. The world of art in México never paid attention to her, she was rejected by galleries and institutes, by the officialdom, which, as is known, is made up of uneducated lunatics with ill-gotten academic titles and swimming in pools of corruption; Sarah did not have the luck that most Mexican artists today but of foreign origin, had and came to climb national and international fame as Mexican artists; what Sarah had was that she was not an arseslicker and did not negotiate on moral principles, lacking the which that are the main basis for acquiring notoriety, fame and fortune within the infernal trilogy collecting-gallery-rapacious capitalism. In spite of everything, the work of Sarah Tisdall managed to be exhibited in alternative spaces, numerous although very few art lovers got to know her. Although Sarah had many Mexican friends and within the British and English-speaking community in México, but most of them were immune to Sarah's art and any other art: a historical disgrace, typically Philistines Sarah would say and in some cases they simply showed simply pure envy and selfishness; even the British embassy in México City dominated by right-wing Mexican administrations at the time (we are talking about the pre-4T) never paid attention to her, they only noticed her when she died to request that her British passport be destroyed after she passed away. Sarah had an ominous disease that under capitalism is lethal: she was very humble but very brave. Sarah with that unshakable and stubborn condition, for example she never boasted of her closeness with the Irish writer CS Lewis who was her godfather and tutor of Sarah's mother at the University of Oxford UK. Lewis was the author of, among other works, the now well-known *Chronicles of Narnia*.

Sarah's mother was one of the first women to pursue an academic career despite the worldwide male opposition at the time.

A person with many other laudable qualities was Sarah Shelley Tisdall. Sarah born Neylan by her father Daniel of Irish descent. Her father had been an intellectual who was recruited by the British Gobernment during WWII to work on the decoding of the German machine Enigma and under the leadership of Alan Turing, while the philosopher Bertrand Russell who got stacked in New York because of WWII while lecturing, awaited Sarah's mother and child Sarah, long-time friends: never to meet again.

She was married in her youth and took on the name Tisdall, Sarah Tisdall, and somewhat later would include her mother's middle name Shelley. Sarah had an encyclopedic culture as she was a devourer of books until shortly before her death. Sarah Tisdall was a revolutionary because after procreating two boys and a girl as a result of her Tisdall's marriage, she rebelled against the moral and social patriarchal structure of her time and dedicated herself to her true calling: Art. She spread her wings across the world and cultivated the Fine Arts until the day of her departure: on July 9, 2017, Sarah Shelley Tisdall jumped on her British-Mexican color palette and left, never to return, uttering in pure, clear British English: fuck 'em all!

Arturo Reyes Mata, *Mexican Artist and Poet*

An approach to the work of the British FineArtist Sarah Shelley Tisdall.

Chapter II

In the Work of Sarah Tisdall we frequently find that a subtle metaphor is the most effective: it illuminates the discovery of its meaning, and the fact that it is wrapped in a satisfying poetic metaphor can render the meaning much more poignant, or as in the case of this artist, more accurate. A biography needs metaphors as much as politics and religion, since a directly expressed message can be deadly boring. Sarah Tisdall's work is loaded with metaphors: political metaphors are not lacking, although these were not so evident in the past. Not only is her work rich in psychological but also religious metaphors and, for the most part, the whole is richly biographical. In an exhibition of Sarah's titled Arranged Metaphors, an art critic gave it the name *My Family and Other Animals*. Evidently referring to the book by Gerald Durrell (Gerald (Gerry) Malcolm Durrell (Jamshedpur, British Raj, January 7, 1925 – Saint Helier, Jersey, January 30, 1995) was a British naturalist, conservationist, writer and television presenter and clearly to the concerns of this artist, among which the family is simply perceived as one organism among others, forming part of the same spectrum and belonging to the kingdom of animals. Thus, the family is considered anthropologically and its internal behavior is analyzed from the objective scrutiny of the artist: observing her dispassionately and although treating her with affection, she does not always do so with courtesy.When it comes to herself, Sarah Tisdall uses the same rigorous analysis, becoming her harshest judge, sometimes falling into subjectivity – or being unkind to herself and her many achievements as an artist – .It is significant that she spent some time in Belgium working with the artist Michele Martens after graduating from London at the Slade School of Fine Art and so can be seen in her work from Delvoux, Magritte and James Ensor and many other surrealists. Sarah Tisdall's work has a theatrical aura, not only because of its scale and technique, but also because her figures frequently appear as part of a mise-en-scéne, thus amplifying its surreal dimension and magnifying that frequent atmosphere of upheaval and displacement that find in them.In her latest works her political commentary has become more evident, as in her painting The Tower of Babel. In reaction to the attack on the World Trade Center in New York, this painting represents the fall of a tower but whose composition at the same time reminds us of the traditional Descent of Christian iconography. What is not traditional is the rain of dollars that falls at the same time. It is interesting that here he anticipates demonstrating an attitude towards the US (and all that it represents) that prevails today, but that very few dared to demonstrate in the general sugar-coated reaction after the event. The months after the cunning and unjust invasion of Iraq and Afghanistan earned the honor of being metaphorically represented, of course, also in Sarah's work. Once in Mexico, she would continue with an ever deeper investigation of world political events and of Mexico in particular, infuriating the stagnant and recalcitrant right-wingers on all sides. Sarah Tisdall's work, although it was impossible to convince her of this, is today one of the most 'seen' in England. He has had a considerable number of exhibitions in various galleries and although he has had to satisfy what William Morris called the "swine luxury of the rich" - sometimes accepting commissions to navigate financially - at the same time and as an antidote, his work is more frequently seen in public places: hospitals, schools, sports centers and many more, such as The Radcliffe Infirmary in Oxford, Southampton University Hospital and Health Hydro, in Swindon.

The relationship between this type of work and what was produced in her workshop is not limited to size (Sarah Tisdall had frequently painted large paintings) but extends to symbiosis in her approach to the subject. In her projects on an architectural scale, the use of the trompe l'oeil is frequent and she excels in the challenges that certain buildings present to her – frequently of mediocre architecture –. It is a fact that she masterfully manages to erase the visual disasters and even the brutalities present in some public buildings in which she works, and in which a certain pragmatism had prevailed in her construction, over any aesthetic consideration. One of her most successful projects in the United Kingdom is that of the aforementioned Radcliffe Infirmary where she manages to transform a sad waiting room – full of ugly pipes, tubes and cables – into a wonderful greenhouse of exotic plants. The new millennium has seen a big change in what Sarah Tisdall produces in her workshop. In the nineties he had carried out a series of paintings in which the prevailing metaphor is the landscape of a formal and ornamental garden, which gives them a considerable surrealist element and in which the hand of the aforementioned Belgians could be seen together with that of the master of vegetation, Max Ernst. The mythical and heraldic beasts that inhabit them cavort among hedges and bushes pruned into shapes of animals and geometric bodies, also animated by her – admitting that she did so because she felt reluctant to use human images, particularly those selected by the media and that he was tempted to use but rejected as being too obvious – and which manage to convey his sociopolitical message. The anthropomorphic treatment of animal images is more than evident although, strictly speaking, Sarah Tisdall does not represent real animals but rather invented beasts, such as those on shields and heraldic emblems: rampant, reclining or recumbent. She also outlines those hermes, centaurs, sphinxes and neoclassical griffins of the ornamental gardens and located between imaginary labyrinths, canals and all the other impedimenta belonging to the landscape of the privileged classes. She also found medieval religious references. I could say that all of these references bring Sarah Tisdall full circle for her, and that anthropomorphism and quasi-animism is not surprising, given the influence of her godfather, the writer C.S.. Lewis and with whom she corresponded during her childhood. *Chronicles of Narnia and The Lion, the Witch and the Wardrobe* are books overcrowded with such creatures and one can't help thinking that she ultimately, at least subconsciously, didn't keep them in mind when searching for metaphors relevant to her time. An exhibition of Aztec art in London had a great influence on her and can well be understood if one considers the presence of such dualities, between life and death and particularly between human beings and animals. Years later we met at an event organized by the British ANA and surely she had in her mind the images of the Aztec warriors and she kept asking me about them all the time, until she herself saw them all over Mexico and especially in the many Mexican museums and especially in the thousands of archeological sites scattered throughout the country. From this direct experience with Mexican history, Sarah created several paintings and drawings with the Aztec theme, such as *Aztec Gesture, Jaguar, letters from Xochicalco, Under the Mexican sun*, among others.

Sarah Tisdall was born into what she has described as "a slightly dysfunctional, albeit very literary and religious family" and because of that her works contain so many literary references. In addition to the influence of her godfather, one can also detect that of other readings of her: those of a peculiar Catholic-Anglican flavor, with their mixture of Fabianism and fairy tales. Romantic poets like J..R.. Tolkien, Charles Williams and George McDonald were just as much a daily diet for her as magic, religion, anti-apartheid and Jane Austin – while the 'daring' French writers with her dangerous realism and her sexual overtones were totally gone! for high! –.A British critic said in Modern Painters (art magazine and criticism in the UK) that "...Freud would make a killing of her. In fact, one should question whether symbolism is not too prevalent, but in questioning we get to the heart of the matter: the works (by Sarah Tisdall) deal with that very thing, tension and balance and particularly what is considered socially appropriate. I think it is not an exaggeration to interpret these symbols as metaphors for the family, which often generates disgusting complexes and feelings of guilt.

The artist's images and narrative do indeed allow for various interpretations, particularly in the current emotional or political imaginary landscape. She feels a responsibility, a real need to say something about life as it is today, but she recognizes her debt to Surrealism and Symbolism by expressing it and shortly after during her stay in Mexico when she was able to see directly the work of Mexican artists, especially from the muralists, as evidenced by his work *Where are we going to now?*, Acrylic on canvas, 250 x 500 cm. Inspired by Diego Rivera's mural Mural *The Controlling Man of the Universe* at the Palace of Fine Arts in México City. Her course is important and provides considerable evidence to guide the viewer through the labyrinth of her works. The objective of it is that this mixture of titles and images suggest ideas that the observer can unravel and certainly add. The source of her images is wide and varied, finding them in many cultures: the Egyptian sphinx, for example, and especially her Mexican period, which will be the subject of the third chapter. As is the case with many other beasts and myths that were adopted and adapted as a decorative

motif by Europeans. Sarah Tisdall gives those traditional interpretations a new, modern twist to tell a decidedly contemporary (if not new) story. In this, she is well aware that medieval artists in Europe (as well as perhaps all primitive societies and civilizations past and present) used images of beasts and plants to construct narratives, and she is interested in the idea that represent the characteristics of animals, birds or plants, some of them can be transferred. She has also used other 'medieval' visual conventions, such as the religious stories of simultaneous sacred paintings, where entire episodes from the life of a saint or a biblical text are presented, within the same frame, in incongruous and diverse perspectives. Sarah Tisdall does not distinguish between the different signs and symbols of different cultures and does not give them any particular hierarchy, she chooses what seems appropriate for each painting she works on and is optimistic about the viewer's ability to reach to their own interpretations based on the indications given by her.

Hugh Adams

The Works

Las Obras

Arth44- *Heavenly Bodies/Cuerpos celestiales.* Acrylic/canvas, 120 x 180 cm, 1992

Arth45- *War and the collapse of civilisation/Guerra y el colapso de la civilización.* Acrylic/canvas, 120 x 180 cm, 1992

Arth22- *Mentors/Mentores.* Oil/canvas, 120 x 180 cm, 1991

Arth51- *Charinvari (after Titian)/Charinvari (por Ticiano).* Acrylic/canvas, 120 x 180 cm 1992

Arth40- *The Peace Conference/Conferencia por la Paz.* Acrylic/canvas, 120 x 180 cm. 1991. Private collection GB.

Arth 41- *Chess/Ajedrez.* Acrylic/canvas, 120 x 180 cm, 1992. Private collection, 1992

Arth42- *Under the bushes/Entre los arbustos.* Acrylic/canvas, 120 x 180 cm. 1992

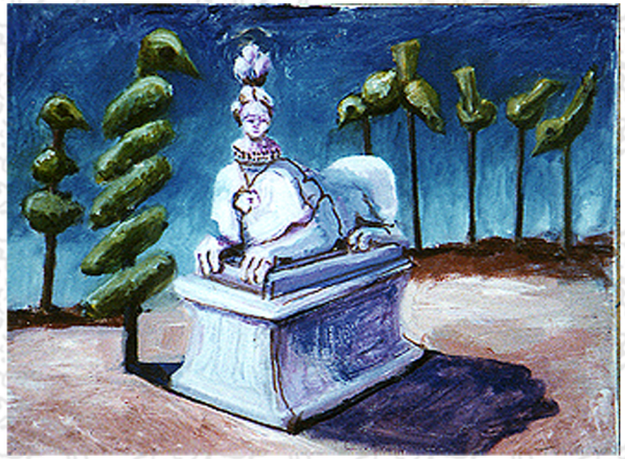
Arth43- *Garden Pets/Mascotas de Jardín.* Acrylic/canvas, 120 x 180 cm, 1991

Arth47- *The Pact/El Pacto.* Acrylic/canvas, 90 x 90 cm.,1992.
Private collection

Arth46- *Jealousy/Celos.* Acrylic/canvas, 90 x 90 cm, 1992.
Private collection

Arth48- *The Maze/El Laberinto.* Acrylic/canvas, 90 x 90 cm,1992.
Private collection

Arth12- T*he Sisters/Las Hermanas.* Oil/canvas, 100 x 100 cm. 1999



Arth09- *Little sphinx/Pequeña Esfinge.* Oil/canvas, 27 x 35 cm, 1998.
Private collection, Dorset.

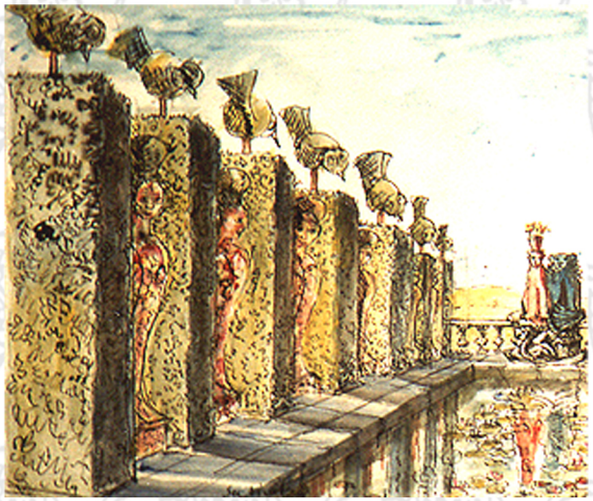
Arth49- *Encounter or Women and the Church/Encuentro o Mujer y la Iglesia.* Acrylic/canvas, 90 x 90 cm,1992

Arth54- *Pirene/Pirene.* Acrylic/canvas, 100 x 100 cm. 1992

Arth17- *Reflections/Reflecciones.* Acrylic/canvas, 120 x 180 cm, 1992. The private collection Adams-Vallejo

Arh14- *Pineapple grove/Arboleda de Piñas.* Acrylic/canvas, 100 x 100 cm. 1992

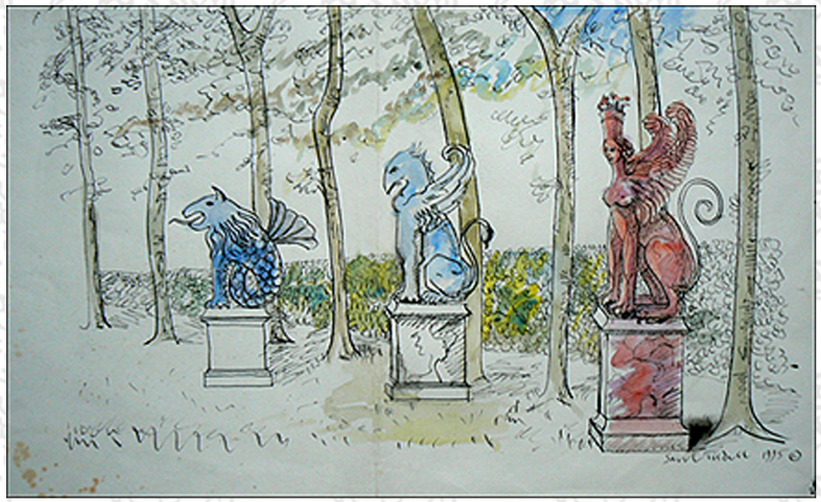
50- *Bird in hand/Pájaro en Mano.* Acrylic/canvas, 90 x 90 cm, 1992



Arth21- *Learning to Swim/Aprendiendo a Nadar.* Pen + Ink/paper, 35 x 60 cm, 1992. Private collection

12- *Garden steps/Escleras de jardín* Acrylic/board, 240 x 120 cm. 1992. Private collection, GB

11- *Conversation piece/Pieza de Conversación.* Oil/canvas, 100 x 100 cn, 1995

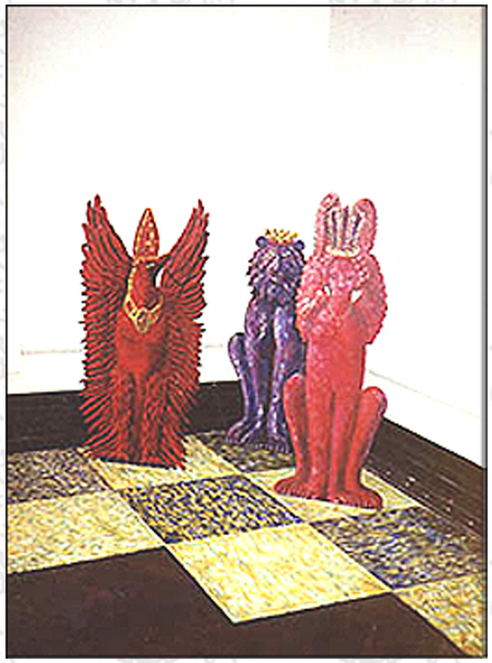


13- *The avenue/La Avenida.* Pen and Ink, 60 x 40 cm, 1995

Arth16- *Masks/Máscaras.* Acrylic/canvas, 100 x 100 cm. 1992

Garden Series

Artv24- *Herms/Hermes.*
Acrylic/2D-MDF,
260 x 40 cm, 1991

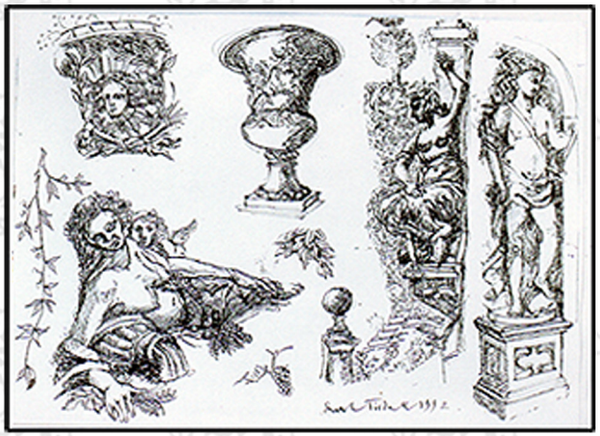


Artv35- *Checkmate/Jaquemate.*
3D piece, Acrylic/2D-MDF,
120 x 60 cm each.
Chessboard, 200 x 100 cm.
1992. Private collection

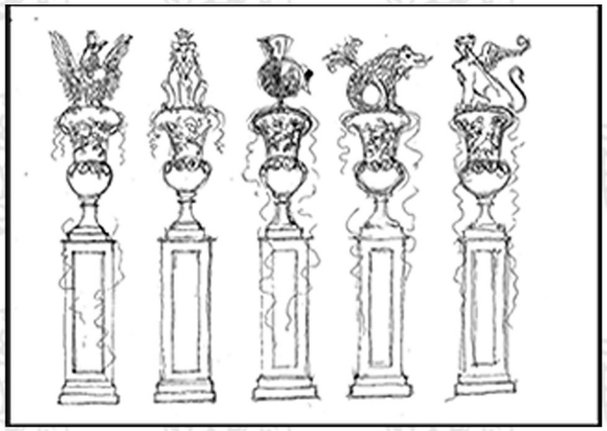
Artv23-*Herms Town and country/Hermes Pueblo y Provincia.* Acrylic/2D-MDF,
260 x 40 cm, 1997

Artv25- *Herms/Hermes.*
Acrylic/2D-MDF,
260 x 40 cm,
1991

Artv36- *Herms for Londoners (Herms are guardians. Hermes god of fields and sheep)/Hermes para Londinenses(Hermes Dios de los campos y de las Ovejas.*Acrylic/2D-MDF,
200 x 40 cm, 1997

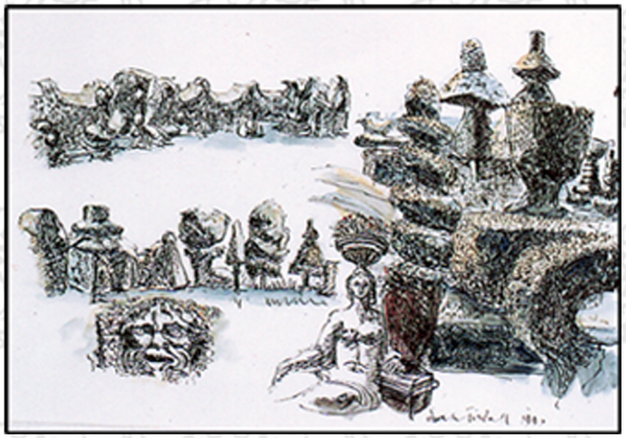


Arth20- *Garden Creatures/Creaturas de Jardín.* Pen + Ink, 40 x 75 cm, 1992. Private collection



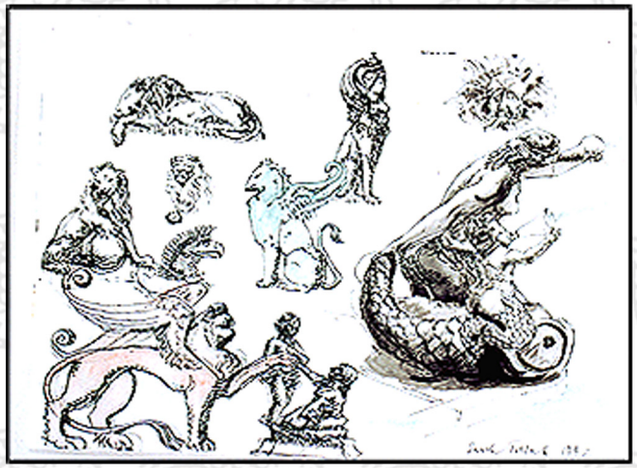
Arth24- *Urns and Beasts/Urnas y Bestias.* Ink/paper, 60 x 75 cm, 1992. Private collection, London

Arth38- *Huddled together/Acurrucados.* Pen + wash/ paper, 40 x 75 cm, 1993. Private collection



Arth25- Topiary studies/Estudios Topiarios. Pen+ Ink + Wash/paper, 60 x 75 cm, 1992

Arth37- *Supplicants/Suplicantes.* Pen + Wash/paper, 40x 75 cm, 1993, Private collection



Arth18- *Garden Creatures/Creaturas de Jardín.* Pen + Ink /paper, 40 x 75 cm 1992. Private collection, London

Landscape

52- *Welsh landscape/Paisaje de Gales.* Pencil/paper, 60 x 25 cm, 1954

109- *Peniscula, Spain/Península, España.* Etching, 45 x 30 cm, 1977

102- *Winchester cathedral/Catedral de Winchester.* Lithograph, 30 x 20 cm, 1978

53- *Surrey Stile/Cerca en Surrey.* Pen and Ink, 35 x 20 cm, 1954

54- *New forest stream/Riachuelo en New Forest.* Pen and Ink, 25 x 30 cm, 1977

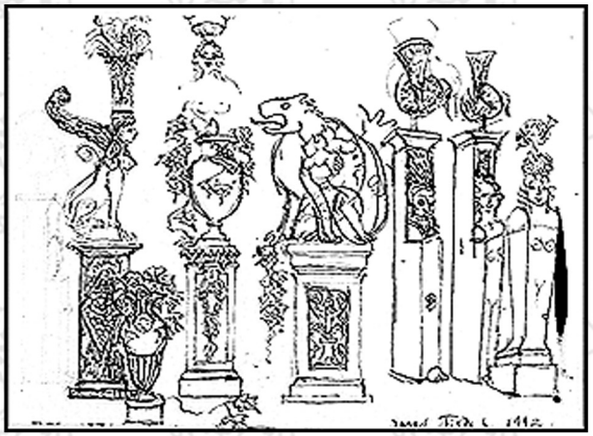
101- *Gaucin, Spain/Gaucín, España.* Watercolour, 30 x 20 cm, 2000

Arth56- *Virtual Landscape/Paisaje Virtual. Oil/canvas, 73 x 60 cm. 2000*

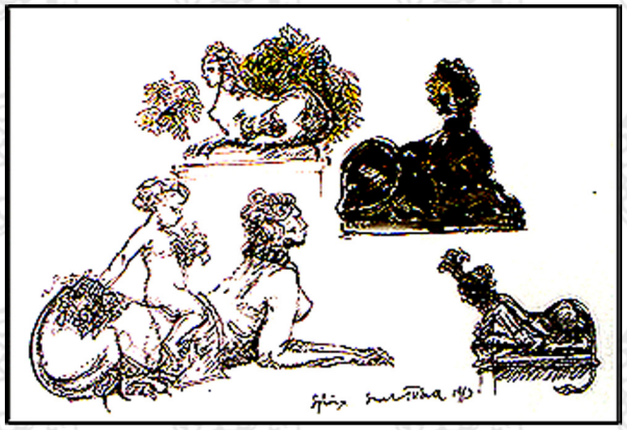
105- *La Herradura Ranch/Rancho la Herradura, California,* Pastel/paper, 90 x 65 cm, 1980

106- *The Lake at La Herradura Ranch/El Lago en el Rancho la Herradura, California, California.* Watercolour, 90 x 65 cm, 1980

Garden Series

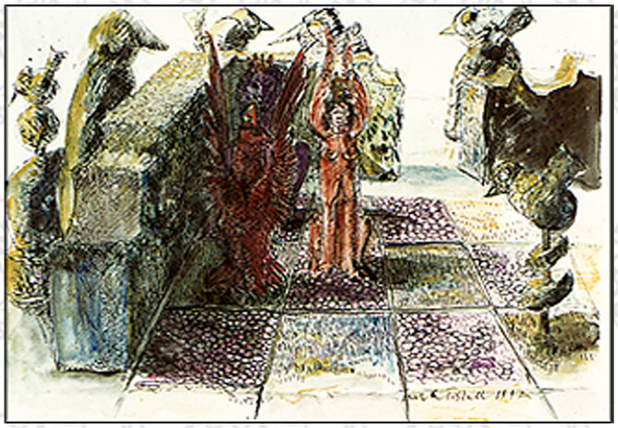


97- *Garden furniture/Muebles de Jardín.* Ink/paper, 42 x 60 cm, 1992



103- Sphinx/Esfinge. Ink + wash/paper, 90 x 65 cm, 1992

Arht52- *Conversation piece/Pieza de conversación.*Pen + Ink/paper, 40 x 70 cm. 1992. Private collection, Bracknell



96- *Parterre/Parterre.* Ink + wash/paper, 42 x 60 cm, 1992

Arth39- *Under the Bushes/Bajo los Arbustos.* Pen + Wash/paper, 70 x 40 cm,1992. Private collection

Arth62- *Herms (Protective columns first used by the Romans)/Hermes (Columnas protectivas usadas por los Romanos)* Pen and ink, 40 x 60 cm, 1976

Arth50- *Tower Bridge/El puente Torre.* Oil/canvas, 100 x 60 cm, 1994. Private collection, Londres

113- *Spanish Landscape/Paisaje Español.* Etching, 45 x 18 cm, 1957

87- *Summer trees/Arboles de Verano.* Etching, 25 x 60 cm, 1981

163- *Surrey corn field/Maizales de Surrey, Inglaterra.* Pastel/paper, 50 x 60 cm, 1981

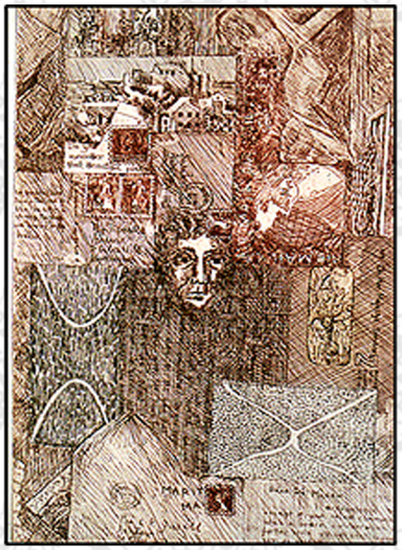
161- *Oxfordshire/Oxfordshire, Inglaterra.* Acrylic/paper,
70 x 50 cm, 1981

165- *Grassy bank/Rivera de hierba.* Etching,
60 x 15 cm, 1987

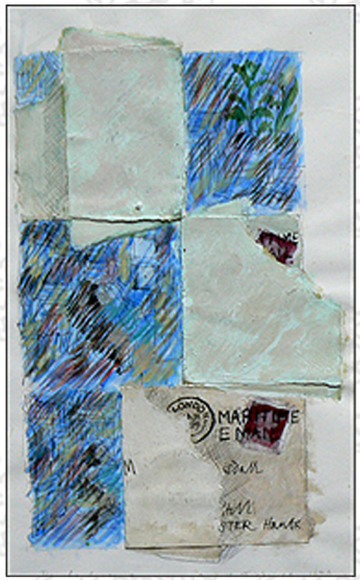
162- *Figures in a landscape/Figuras en un paisaje.* Acrylic/paper,
50 x 70 cm,1981

164- *London Tree/Arbol Londinense.* Ink and wash,
25 x 30 cm cm, 1958

Letters and messages



94- *Dear Friend/Querida amiga.* Etching, (Accompanied with a poem by Linda Saunders)(Acompañado con un poema de Linda Saunders), 60 x 45 cm,1979



1- *The psychologist chair/La silla del sicoanalista.* Mixed media, 40 x 20 cm.,1979

81- *Life stamps/Estampillas de vida.* (Accompanied with a poem by Linda Saunders)(Acompañado con un poema de Linda Saunders). Etching, 30 x 25 cm, 1979

91- *Analysis/Análisis.* Etching (Accompanied with a poem by Linda Saunders)(Acompañado con un poema de Linda Saunders), 30 x 15 cm,1979

90- *The Trees/Los árboles.* Etching, 15 x 12 cm, 1981

81a- *Life stamps/Estampillas de vida.* (Accompanied with a poem by Linda Saunders) (Acompañado con un poema de Linda Saunders) Drawing/paper. 30 x 25 cm, 1979

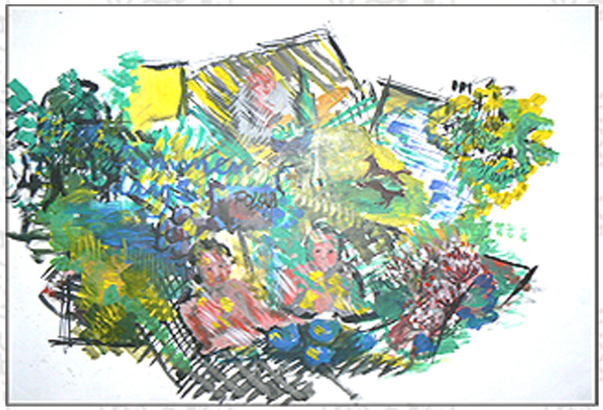
73- *Leftovers /Residuos.* Etching(Accompanied with a poem by Linda Saunders)(Acompañado con un poema de Linda Saunders), 25 x 25 cm.,1979

127- *Letters home/Cartas para casa.* Oil/canvas, 85 x 124 cm, 2006

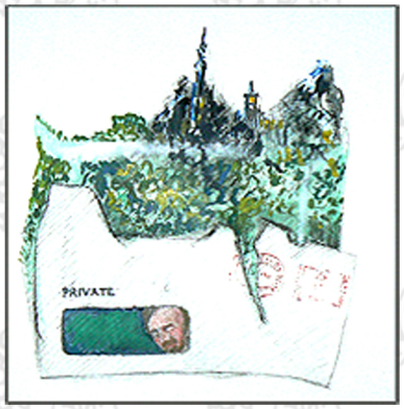
128- *Letters home/Cartas para casa: Xochicalco.* Oil/canvas, 85 x 124 cm, 2006

Letters and messages

166- ***Postcards/Postales.*** **Mixed media/paper, 50 x 60 cm, 1980**



170- ***Summer day/Dia de verano.*** **Acrylic/paper, 50 x 70 cm, 1980**



171- ***Letter from Edimburgh/Cartas desde Edimburgo.*** **Mixed media, 20 x 20 cm, 1981**

167- ***I noticed it the minute it came into the room/ Lo noté desde el momento que entré a la habitación.*** **Mixed media, 70 x 60 cm, 1980**

169- ***Summer messages/Mensajes de verano.*** **Mixed media, 70 x 60 cm, 1980**

98- ***A demonic message/Mensaje demoniaco.*** **Ink/paper, 20 x 30 cm, 1986**

168- ***Unsual bills/Recibos usuales.*** **Mixed media, 70 x 60 cm, 1985**

176- *Letters1/Cartas1.* Mixed media, 50 x 60 cm, 1980

172- *Letter3/Cartas3.* Pastel/paper, 50 x 60cm, 1980

173- *Letters 6/Cartas 6.* Charcoal/paper, 50 x 60 cm, 1986

177- *Angry message/Mensaje enojado.* Mixed media/paper, 50 x 60 cm, 1980

174- *Letters 2/Cartas 2.* Pastel/paper, 50 x 60 cm, 1980

175- *Letters 5/Cartas 5.* Pastel/paper, 50 x 60 cm, 1980

178- *Hugh and Rogelio/Hugo y Rogelio.* Acrylic/paper, 60 x 70 cm, 1984

189- *Shadow letter/Letra de sombra.* Pastel/paper, 70 x 50 cm, 1983

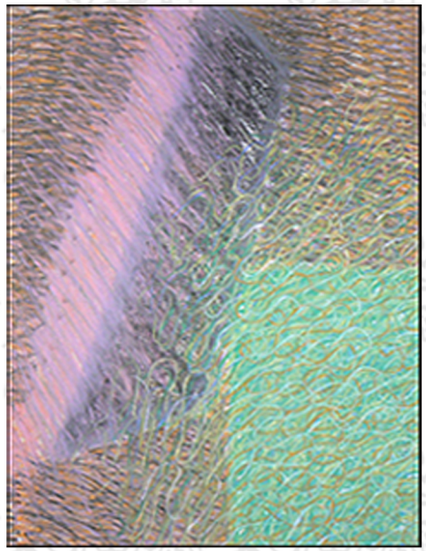
181- *Letters home SF/Cartas a casa desde SF, California.* Mixed media, 70 x 60 cm, 1982

179- *Letters4/Cartas4.* Pastel/paper, 50 x 60 cm, 1980

141- ***Letters from home/Cartas desde casa.*** **Tinta/papel, 80 x 90 cm, 2007**

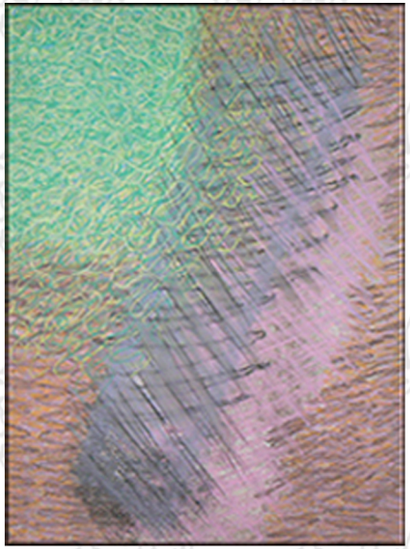
182- *Square vagina of love/Vagina cuadrada de amor.*
Pastel/paper, 50 x 60 cm, 1980

183- *Penis of love/*
El pene del amor.
Pastel/paper,
50 x 60 cm, 1980



187- *Shadow of passion2/Sombra de pasión2.*
Pastel/paper, 50 x 60 cm, 1980

185- *Love letters/Cartas de amor.* Pastel/paper,
50 x 60 cm, 1980



186- *Shadow of passion1/*
Sombra de pasión1.
Pastel/paper,
50 x 60 cm, 1980

184- *Passion bed/La cama de la pasión.* Pastel/paper,
50 x 60 cm, 1980

*117- **The sad Green Man/El Hombre verde triste.*** **Oil/canvas, 25 x 40 cm, 2003**

Arth03- *The green man/El hombre verde.* Oil/canvas, 27 x 35 cm. Private collection, London,1998

Arth43- *Minerva profile/Perfil de Minerva.* Oil/canvas, 35 x 27 cm., 999.

Artv26- *Minerva1/Minerva1.* Oil/canvas, 40 x 30 cm, 2001

118- *Bird woman/Mujer pájaro.* Oil/canvas, 25 x 40 cm., 2003

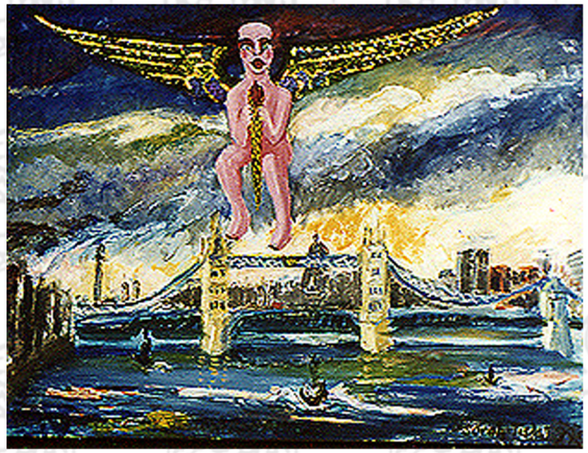
Arth43- *Hypolite/Hipólito.* Oil/canvas, 35 x 27 cm, 1998. Private collection, Hampshire

Arth04- *Curly lion/León ensortijado.* Oil/canvas, 35 x 27 cm,1999

Arth5- *Romans revisiting/Romanos revisitando,* Oil/canvas, 90 x 90 cm, 1999. Private collection

Arth01-*Griffin/Grifin.* Oil/canvas, 35 x 27 cm., 1998. Private collection, London

Arth7- Jaguars/Jaguares. Pen + Ink + Acrylic + gold leaf/canvas, 27 x 35 cm. Private collection, Bath, 1998



Artv50- *Mexican Angel over Tower Bridge/Ángel mexicano sobre Tower Bridge.* Oil/canvas, 40 x 50 cm,2000

Artv50- *Myths leaving Rotherhithe/Mitos abandonando Rotherhithe.* Pen and wash/paper, 50 x 75 cm, 2000

Arth57- *Are we doing the right thing?/Estamos haciendo lo correcto?* Oil/canvas, 92 x 73 cm, 2000

112- *Accompanying demons/Vuelo con demonios de acompañamiento.* Oil/canvas, 40 x 40 cm, 2003

116- *Flight with accompanying demons/Vuelo con demonios de acompañamiento.* Oil/canvas, 45 x 45 cm, 2003

116a- *Flight with accompanying demons/Vuelo con demonios de acompañamiento.* Pen and wash, 35 x 45 cm., 2003

Arh13- *The Trees are coming back to the City/Arboles regresando a la ciudad.* Ink+wash+gold leaf/paper, 50 x 60 cm, 1999

Arth6- *Trees coming back to the City/Arboles regresando a la ciudad.* Oil/canvas, 45 x 55 cm, 1999

Artv32- *St Marks Lion/El león de San Marcos.* Oil/canvas, 35 x 27 cm, 1999. Private collection

Arth43- *Carnival/Carnaval.* Oil/canvas, 35 x 27 cm, 1998

Artv33- *Little devils/Diablillos.* Oil/canvas, 35 x 27 cm, 1999

Artv43- *Harpies/Harpias.* Oil/canvas, 35 x 27 cm, 1998

Artv50- *Beasts/Bestias.* Oil/canvas, 40 x 30 cm, 1999. Private collection

Artv43- *River God/Dios del rio.* Oil/canvas, 35 x 27 cm, 1998

Artv37- *Waiting/Esperando.* Oil/canvas, 81 x 65 cm, 2000

99- *Time frames and the family teapot/Marcos de tiempo y la familia tetera*. Oil/canvas, 76 x 56 cm, 2004. Private collection Adams-Vallejo, Bristol, Gran Bretaña

4- *Time frames and the family teapot /Marcos de tiempo y la familia tetera.* Ink and wash 35 x 20 cm, 2004

Arth8- *Conversation piece/Pieza de conversación.* Oil/canvas, 90 x 100 cm, 1999. Private collection

5- *The homesick brazilian boat in London/El barco nostálgico de Brazil en Londres.* Oil/canvas, 55 x 75 cm, 2004

Artv49- *Intimations of Mortality/Intimaciones de mortandad.* Acrylic/canvas, 100 x 120 cm, 2003

Artv50- *Village Life/Vida de pueblo.* Oil/canvas, 50 x 40 cm, 1969

Artv47- *War hero/Héroe de guerra.* Oil/canvas, 25 x 35 cm, 2004

Artv34- *Juno and Minerva wrapped up in the Thames/Juno y Minerva envueltos en el Támesis.* Oil+canvas, 100 x 70 cm, 1999

152- *Jaguar warrior/Luchador jaguar.* Oil/canvas, 35 x 25 cm, 2006

94- *Serpientes Aztecas/Serpientes Aztecas.* Oil/canvas, 40 .5 x 40.5 cm, 2006

51- *Dwellers/Habitantes.* Pen + Ink + Acrylic + gold leaf/canvas, 27 x 35 cm. Private collection, Bath, UK, 1998

Arth12- *Strange beasts1/Bestias extrañas.* Oil/canvas, 35 x 27 cm, 1998. Private collection, Kent, UK

arth12- *Juno/Juno.* Oil/canvas, 35 x 27 cm. 1998. Private collection

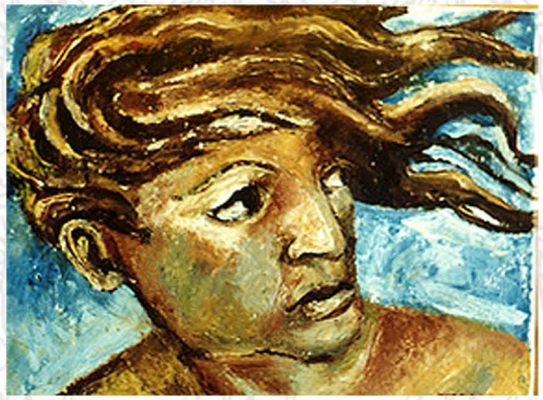
94- *Seven mexican tin angels in a box/Siete ángeles mexicanos de latón con su caja.* Oil/canvas, 60 x 50 cm, 2006

Artv46- *Erinnyes (Greek, they avenge wrong doing)/ Erinnyes (Son deidades que vengan los actos malos)* Oil & ink/canvas, 30 x 25 cm, 2004. Private collection

6- *Survivor/Sobreviviente.* Ink and wash, 35 x 20 cm, 2004

51- ***Dwellers/Habitantes.*** **Pen + Ink + Acrylic + gold leaf/canvas, 27 x 35 cm. Private collection, Bath, UK, 1998**

Arth12- *Strange beasts1/Bestias extrañas.* Oil/canvas, 35 x 27 cm, 1998. Private collection, Kent, UK

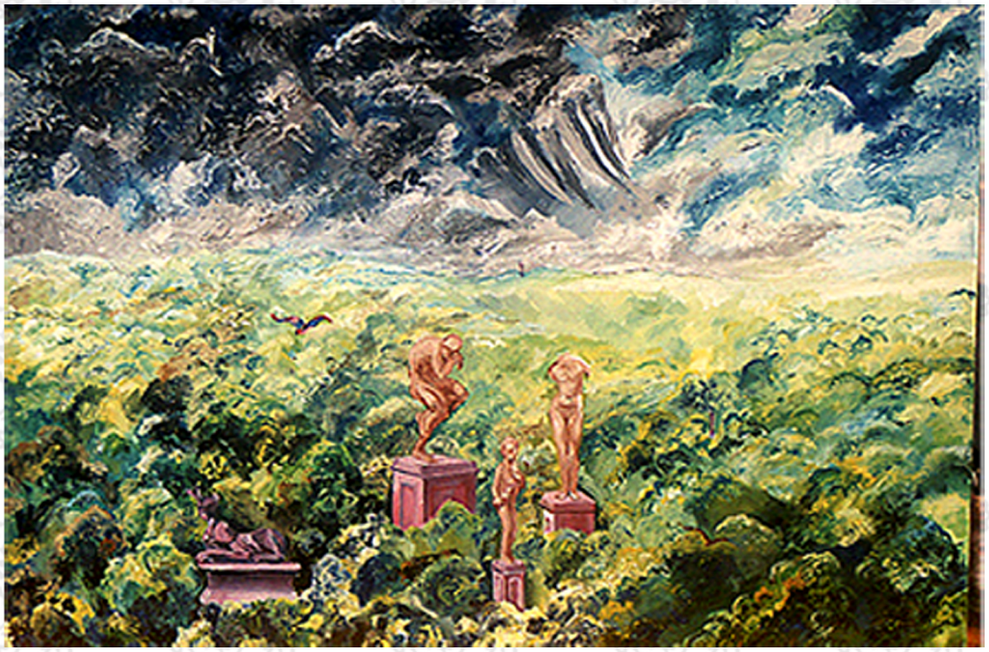


arth12- *Juno/Juno.* Oil/canvas, 35 x 27 cm. 1998. Private collection

94- Seven mexican tin angels in a box/Siete ángeles mexicanos de latón con su caja. **Oil/canvas, 60 x 50 cm, 2006**

Artv46- *Erinnyes (Greek, they avenge wrong doing)/ Erinnyes (Son deidades que vengan los actos malos)* Oil & ink/canvas, 30 x 25 cm, 2004. Private collection

6- *Survivor/Sobreviviente.* Ink and wash, 35 x 20 cm, 2004



Artv59- *Nuclear Family/Familia nuclear.* Oil/canvas, 100 x 70 cm, 2000

Arth55- *Distant watchers/Obsevadores distantes.* Oil/canvas, 73 x 60 cm, 2000

147- *Holistc medicine/Medicina holística.* Acrylic/canvas, 150 x 120 cm, 2002, Private collection

138- *A glimps into the unknown2/Mirada hacia lo desconocido2.* Oil/canvas, 56 x 76 cm, 2004

99- *Glimpse into the unknown1/Mirada hacia lo desconocido.* Oil/canvas, 50 x 70 cm, 2004

99- *Portrait of Stephen Dorley Brown/Retrato de Stephen Dorley Brown.* Charcoal/paper, 90 x 65 cm,1989

111- *Portrait of Paul Painter/Retrato de Paul Painter.* Charcoal/paper, 90 x 65 cm, 1992

75- *Richard/Richard.* Charcoal/paper, 90 x 65 cm, 1987

153- *Arturo/Arturo.* Charcoal/paper, 90 x 65 cm, 1996

110- *Portrait of Juliette/Retrato de Juliette.* Charcoal/paper, 90 x 65 cm, 1989

63- *Portrait of Rogelio/Retrato de Rogelio.* Charcoal/paper, 90 x 65 cm,1985

84- *Memories/Memorias.* Charcoal + Acrylic/paper, 65 x 90 cm, 1982

88- *Dancing in SF/Bailando en San Francisco Cal.* Charcoal + Acrylic/paper, 65 x 90 cm, 1982

76- *San Francisco Night/Noche de San Francisco Cal.* Charcoal & acrylic/paper, 90 x 65 cm, 1982

91- *Changing orientation/Cambiando de orientación.* Acrylic/paper, 65 x 90 cm,1983

10- *Frances/Francis.* Pastel/paper, 60 x 50 cm, 1986

83- *San Francisco Dans/Baile de San Francisco.* Charcoal + Acrylic/paper, 90 x 65 cm, 1982

Artv41- *Me and the bust of my mother/Yo con el busto de mi madre.* Oil/canvas, 40 x 70 cm, 2003

137- *Rich girl/Niñita rica.* Oil/canvas, 40.5 x 40.5 cm, 2006

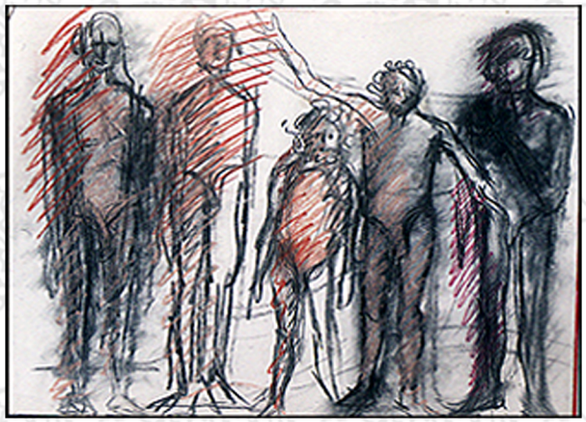
115- *Past and Future/Pasado y futuro.* Oil/canvas, 45 x 45 cm, 2003

Artv42- *Portrait of an Arab/Retrato de un árabe.* Oil/canvas, 30 x 50 cm, 1965

89- *Portrait of John Miles Photographer/Retrato de John Miles Fotógrafo.* Acrílico/tela, 90 x 65 cm,1980

84- *The party goers/Los fiesteros.* Oil/canvas, 85 x 55 cm, 2006

82- *Marcel Steiner the dream man/Marcel Steiner el hombre de sueños.* Charcoal + pastel/paper, 90 x 65 cm,1982



85- *Male line up/Alineación de hombres.* Charcoal + pastel/paper, 90 x 65 cm,1982

71- *Dreams & Reality/Sueños y realidad.* Charcoal/paper, 90 x 65 cm, 1985

156- *Manufacturer of dreams/Manufacturador de sueños.* Pastel/paper, 50 x 60 cm,1986

78- *The Fantasist/El fantasista.* Charcoal + acrylic/paper, 90 x 65 cm, 1982

157- *Men never practice on girls who wear cactus/ Los hombres nunca practican sobre chicas que visten cactos.* Pastel, 50 x 60 cm, 1982

197- *Moonlight/Claro de Luna.* Charcoal/paper, 50 x 60 cm.,1982

198- *Drawing house party in Postlip/Dibujo de la fiesta en Postlip.* Pencil on paper, 50 x 70 cm.,1975

199- *Self-portrait/Autoretrato.* Pencil/paper, 15 x 20 cm, 1975

201- *Studies for life stamps/Estudios para estampillas de vida.* Pencil/paper, 60 x 40 cm., 1974

200- *Arab Guardsman/Guardia árabe.* Pencil on paper, 20 x 20 cm.,1966

99- *Dear friend/Querida amiga.* Pencil/paper, 70 x 50 cm, 1980

74- *Inside/outside/Interior/exterior.*
Acrylic/paper, 90 x 65 cm,1985

The king of Harlem/El Rey de Harlem (F.G. Lorca). Etching, 25 x 25 cm., 1980

202- *Hot nights/Noches cálidas.* Acrylic/paper, 70 x 60 cm,1985

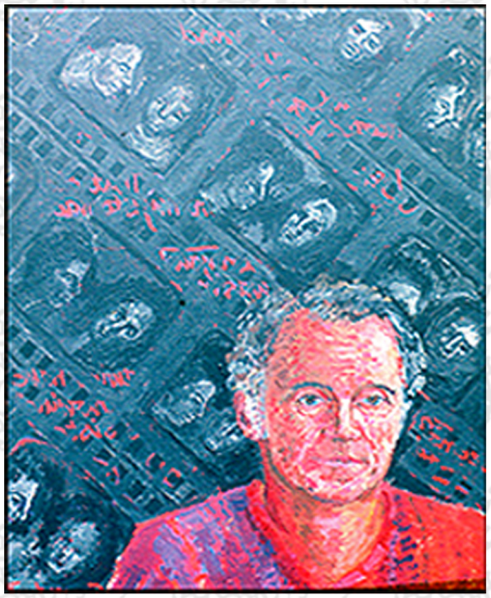
196- *Family and friends/Familia y amigos.*
Acrylic/paper, 50 x 60 cm., 1986

204- *Sonambula balad (Lorca)/ Balada Sonámbula de F.G.Lorca.*
Etching, 50 x 16 cm, 1980

206- *My house/Mi casa.* Acrylic/paper, 50 x 60 cm,1986

205- *Lovers/Amantes.* Acrylic/paper, 30 x 30 cm,1982

8- *My spanish teacher at CEPE-UNAM 2005/ Mi maestra de Español en CEPE-UNAM.*
Pen and wash, 40 x 25 cm, 2005



7- *Ralph Blum (scriptwriter)/Ralph Blum (guionista de cine).* Oil/canvas, 60 x 40 cm, 1982

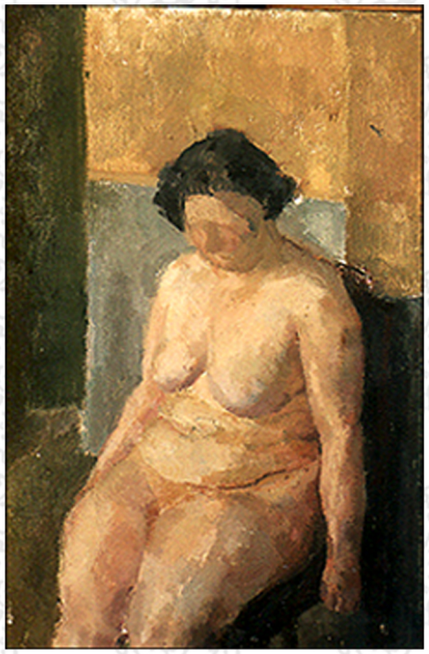
221- *Fat cat/Gato gordo.* Oil/canvas, 50 x 70 cm.

134- *Cristmas/Navidad.* Oil/canvas, 40 x 40.5 cm

3- *Ed Foote (the con man)/Ed Foote (El impostor)*Oil/canvas, 70 x 100 cm, 1982

Arth02- *Lysistrata/Lisistrata.* Oil/canvas, 27 x 35 cm, 1998.

194- *Self portrait/Autoretrato.* Oil on canvas, 40 x 60 cm, 1956



93- *Nude/Desnudo.* Oil/canvas, 50 x 30 cm, 1957

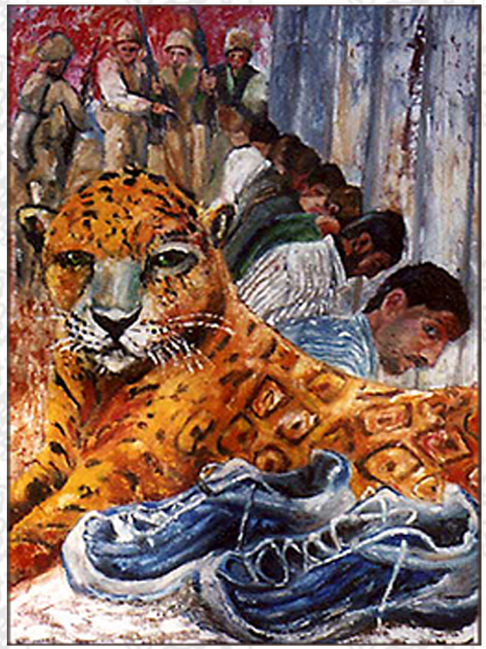
9- *Friends/Amigos.* Acrylic/paper,70 x 40 cm, 1983

2- *Chris Byrd (model) SF/Chris Byrd (modelo en San Francisco, Cal).* Acrylic/canvas, 150 x 80 cm, 1982

195- *Old man/Anciano.* Oil on board, 16 x 30 cm, 1957

8- *The prisoner/El prisionero.* Oil/canvas, 35 x 25 cm, 2002

144- *Hiding behind history/Escondiéndose detrás de la historia.* Oil/canvas, 60 x 30 cm, 2004



122- *The hero´s shoes/Los zapatos del héroe.*
Óleo/tela, 76 x 56 cm, 2003

80- *Premonitions of war II/Premoniciones de guerra II.* Oil/canvas, 30 x 40 cm, 2003

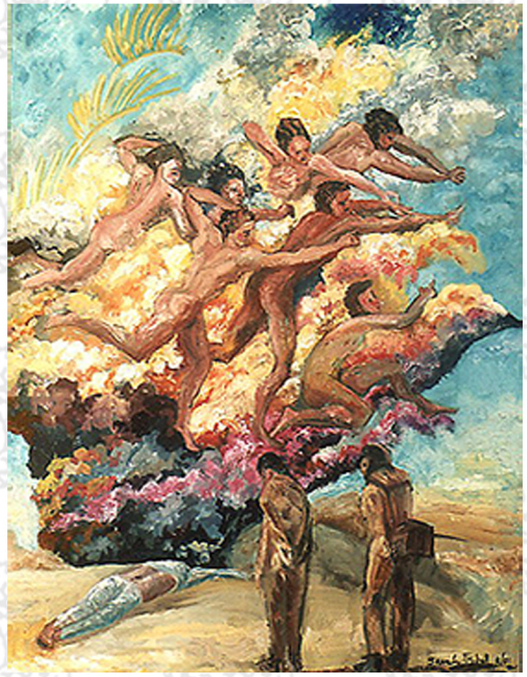
139- *Oil invasion/Invasión del petróleo.* Oil/canvas, 40.5 x 40.5 cm, 2006

151- *Premonitions of war I/Premoniciones de guerra I.* Oil/canvas, 30 x 40 cm, 2003

Artv40- *The dragon bank/El dragón banco.*
Oil/canvas, 40 x 50 cm, 2002

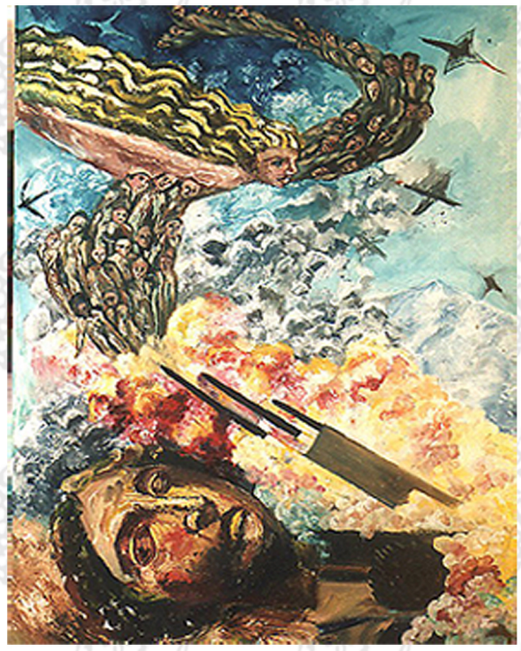
Artv38- *The destruction of the Tower of Babel/ La destrucción de la Torre de Babel.* Oil/canvas, 40 x 70 cm, 2001. Private collection Adams-Vallejo

100- *The destruction of the tower of Babel/La destrucción de La torre de Babel.* Pencil + ink + wash/paper, 60 x 50 cm, 2001



Artv39- *Hopes of heaven/Esperanza por el cielo.* Oil/canvas, 90 x 60 cm, 2001

Artv43- *The Avenging Erinnyes/Las Erinnyes vengativas.* Oil/canvas, 50 x 90 cm, 2003



Artv44- *The avenging Angel/El Ángell vengador.* Oil/canvas, 100 x 70 cm, 2002

114- *War Mongers/Belicistas.* Oil/canvas, 50 x 40 cm, 2003

Arth60- *Lamentation/Lamentación.* Oil/canvas, 70 x 100 cm, 2003

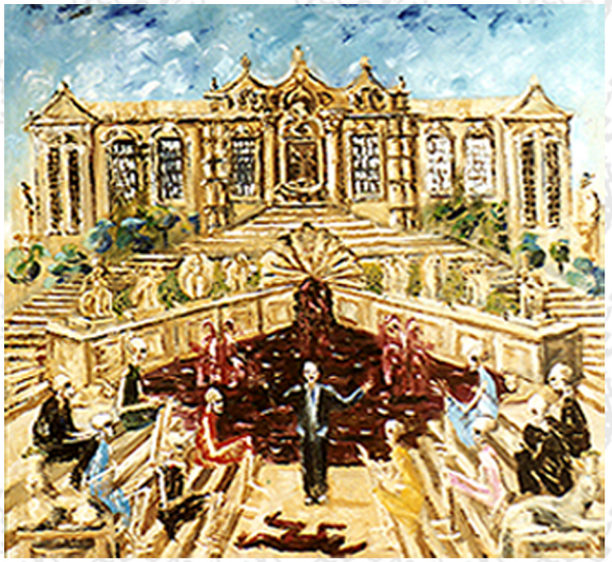
Arth61- *Choose your Angel gear since death may be near, it would be nice to choose one´s angel outfit I/Escoge tu vestido de Angel ya que la muerte puede estar cerca, sería lindo poder escoger el vestido de angel de uno I.* Oil/canvas, 70 x 100 cm, 2003

Artv48- *Choose your Angel gear since death may be near, it would be nice to choose one´s angel outfit II/Escoge tu vestido de Angel ya que la muerte puede estar cerca, sería lindo poder escoger el vestido de angel de uno II.* Oil/canvas, 90 x 50 cm, 2003

120- *Crocodile tears/Lágrimas de cocodrilo.* Oil/canvas, 50 x 50 cm, 2003

119- *The reckoning/Día del Juicio Final.* Oil/canvas, 50 x 50 cm, 2003

130- *Under the mexican sun/Bajo el sol mexicano.* Oil/canvas, 85 x 124 cm, 2006



Arth15- *The lecture about death and the death of Helen Chadwick/ La conferencia sobre la muerta y el fallecimiento de Helen Chadwick.* Oil/canvas, 90 x 90 cm, 1997

Arth63- *Protectors/Protectores.* Oil/canvas, 100 x 100 cm, 2003

129- *Smoldering with rage/Ardiente de rabia.* Oil/canvas 55 x 75 cm, 2006

145- *Angels and birds/Ángeles y pájaros.* Ink and acrylic, 70 x 50 cm, 2004

155- *On the move/Cambiándose.* Acrylic/canvas, 60 x 90 cm, 2004

Arth64- *River bathers/Bañistas de rio.* Acrylic/canvas, 50 x 70 cm, 1969

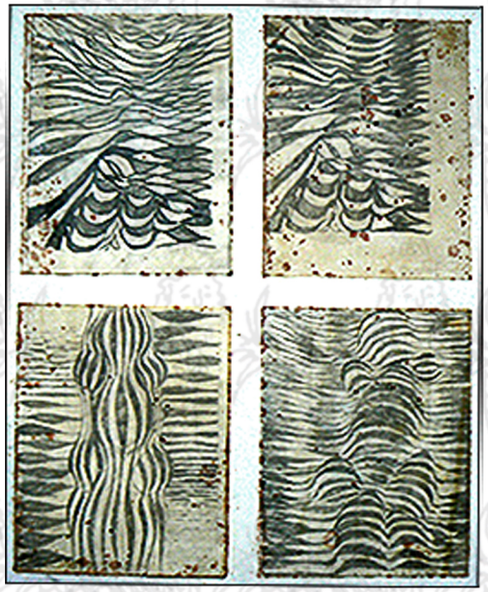
Arth 59. *On the move/Cambiándose.* Ink/paper, 20 x 30 cm, 2000

154- *High hopes and the pink cadillac/Grandes expectativas y el Cadillac rosa.* Acrylic/canvas, 45 x 45 cm, 2007

223- *Light at the end of the tunnel/Luz al final del tunel.* Oil/canvas, 40.5 x 40.5 cm, 2006

190- *Midnight bathers/Bañistas de medianoche.* Etching, 15 x 45 cm, 1980

189- *Bather/Bañista.* Pencil/paper, 70 x 40 cm, 1978



188- *Bathers/Bañistas.* Pencil/paper, 40 x 30 cm, 1977

191- *Sea change/Cambio de mar.* Etching, 40 x 40 cm, 1980

207- *Bather in the box/Bañista en una caja.* Acrylic/canvas, 180 x 150 cm, 1977

208- *Caught in time frames/Apresado en marcos de tiempo.* Acrylic/canvas, 250 x 100 cm, 1977

140- *Jaguar/Jaguar.* Oil/canvas, 45 x 45 cm, 2007

146- *Aztec gesture/Ademán azteca.* Oil/canvas, 45 x 45cm, 2007

131- *The survivors/Los sobrevivientes.* Acrylic/canvas, 45 x 45 cm, 2007

142. *Sea change/Cambio de mar.* Oil/canvas, 40 x 40 cm, 2007

136- *Dreaming in Devonshire/Soñando en Devonshire.* Oil/canvas, 81 x 60.5 cm, 2006

69- *Bathers/Bañistas.* Oil/canvas, 60 x 30 cm, 1966

101- *Gaucín, Spain/Gaucín, España.* Watercolour, 30 x 20 cm, 2000

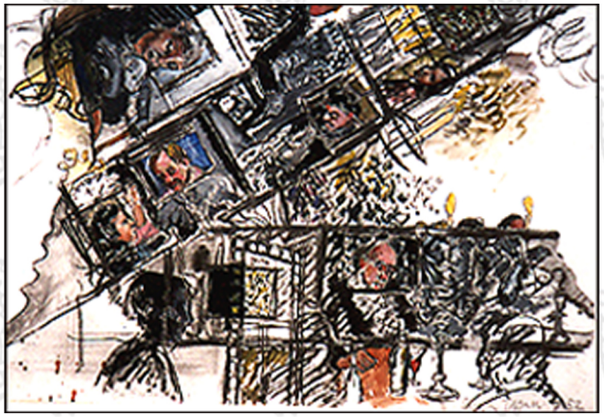
104- *Tucked up/Cubierto.* Pastel + Charcoal, 90 x 65 cm, 1982

102- *Winchester cathedral, GB/Catedral de Winchester GB.* Lithograph, 30 x 20 cm, 1978

Works relating to photography

65- *Framing and cropping; San Francisco USA/Enmarcando y recortando; San Francisco USA.* Oil/canvas, 55 x 80 cm, 1982

64- *Framing and cropping; summer days/Enmarcando y recortando; días de verano.* Oil/canvas, 55 x 80 cm, 1982



Arth53- *About photography I/Acerca de la fotografía I.* Charcoal + acrylic/paper, 65 x,90 cm, 1984

86- *San Francisco Baths/Baños de San Francisco.* Photo + Pencil + Acrylic/paper, 90 x 65 cm, 1982

Arth23- *About photography II/Acerca de la fotografía II.* Charcoal + Acrylic/paper, 90 x 65 cm, 1984

158- *Family photos/Fotos familiares.* Acrylic/paper, 70 x 50 cm, 1986

124- ***The German Hacienda at St.Geronimo street/La hacienda Alemana en la calle de San Jerónimo, Mexico City.*** **Acrylic/canvas, 600 x 400 cm.**

125- ***Where are we going to now?*** **Inspired by Diego Rivera`s mural ¨*Man at the crossroads* at The Palace of Fine Arts in Mexico City/*¿A dónde vamos ahora?* Inspirado en el mural de Diego Rievera en el el Palacio de Bellas Artes, Ciudad de México. Acrylic/canvas, 250 x 500 cm.**

149- My *friends in an Oasis in the The Empty Quarter of Dubai/Mis amigos en un Oasis en el The Empty Quarter de Dubai.* Acrylic/canvas, 140 x 440 cm

148- *Epi in México/Epi en México.* Oil/canvas, 100 x 65 cm, 2006

150- *Weapons and money/Dinero y armas.* Acrylic/canvas, 85 x 50 cm

222- *Embroidery about chocolate/Bordado del chocolate.* Cotton/Algodón, 100 x 27 cm.

77- *Shifting perspectives/Cambio de perspectivas.* Acrylic + charcoal/paper, 90 x 65 cm. 1982

203- *Inside/outside/Interior/exterior.* Ink and acrylic, 70 x 60 cm, 1977

211- ***Mine invasion/Invasión de mineras.*** **Lino cut/paper, 20 x 35 cm, 2010**

210- ***Identity and Courage/Identidad y valor.*** **Ink/paper, 22 x 28 cm, 2010**

209- ***The great division/La gran división.*** **Ink/paper, 116 x 171 cm, 2012**

126- *Ecology matters and the Guachochi Chihuahua/La ecologia importa, Guachochi, Chi.* Acrylic/wood, 170 x 240 cm. Collection of the government of Tlaxcala, México.

160- *St John leaves St Geronimo street in Mexico City/San Juán se va de la calle de San Jerónimo, Ciudad de México.* Oil/canvas, 100 x 130 cm.

159- *The mexican side of Arturo/El lado mexicano de Arturo.* Oil/canvas, 60 x 100 cm

Cards, Digital, 15 x 20 cm

212

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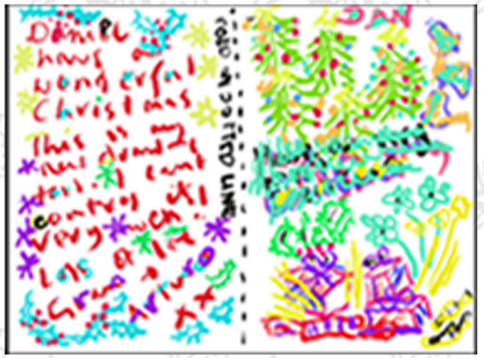

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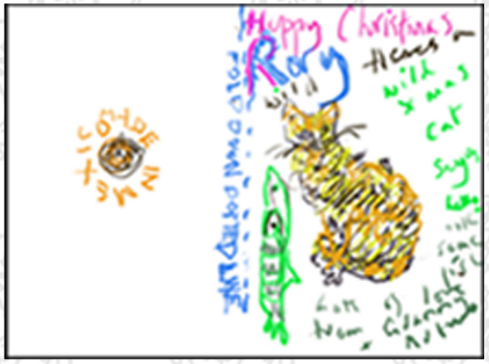

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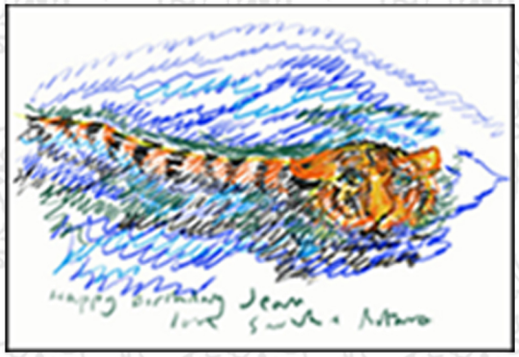

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Biography/Biografía

Nació en Totnes, Devon, Reino Unido el 15 de Enero de1938, falleció en 2017

Estudios de Arte

1954-56 -Wimbledon College of Art Intermediate
in Arts and Crafts, Pintura y Cerámica.
1956-59 -Slade School of Fine Art, University College London.
Pintura y Diseño.
1960 -Trabajó en Bélgica como aprendís del artista de vitrales
Michel Martens,
1999 -City and Guilds 7307 Pt 1 Teacher Training para Artistas

Muestras personales mas importantes:

2011-Exhibicion personal en el Vestívulo del Palacio Legislativo, San Lázaro, CDMX
2008 -Cambio de Marea, Vestívulo del Palacio Legislativo de San Lázaro, CDMX
2003 -Galleria de la MEGACEN y Galleria Internacional conference
y presentación, Santiago de Cuba, Cuba.
2002 -Spitalfields Gallery, London.
2001 -Stoke Newington Gallery, London.
1999 -Café Gallery, Southwark Park, London, SE 16.
1994 -Fareham Public Library, Hampshire.
1994 -C.S.K. Gallery, Eton High St. Windsor.
1994 -The Quay Arts Centre, Isle of Wight.
1993 -The Tower Arts Centre, Winchester.
1993 -Bracknell Gallery, South Hill Park, Bracknell, Berks
1992 -The Russell Cotes Museum, Bournemouth.
1984 -Winchester
1980 -Newbury Festival

Selección de muestras colectivas

2012 -La Casona Spencer, Cuernavaca, Morelos, México
2007 -Che Exhibición. Muestra itinerante en México
-Participación en un evento Internacional de Muralismo en CDMX
2006 -Muestra colectiva itinerante en México, visitando cinco lugares.
-Proyecto Mariposa, dirijido por Hector Duarte en Caurio Michoacán, México
-Exhibición fotográfica "Plantones de Reforma 2006"
2005 -Muestra colectiva en el Palacio Municipal de Tlaxcala, México.
-Pintura Mural como parte dela conferencia Mundial de Arte Público
y Muralismo en Tlaxcala, México
-Muestra itinerante con el grupo Estallido en Tlaxcala, México
-Muestra fotográfica en UNAM-CEPE (segundo premio), CDMX
2004 -Exhibición bienal en la Sociedad de los derechos de los artistas y
diseñadores (DACS) en the Mall Galleries, Londres
2003 -Galería Mexico
1999 -Tate Gallery of Moder Art, Bankside Browser, Un Archivo
1998 -Exihibición Diseño de Banderas en South Bank, Londres
1998 -"8x8" Bermondsey Artist Group, Cafe Gallery, Southwark Park, Londres
1997 -Ventanas. Una instalación colectiva de dos personas en la Cafe Gallery.
Southwark Park, Londres
1995-96 -Estudio Abierto exhibición, Sur de Londres
1995 -Muestra Abiertsa South London Gallery, Londres
1994 -Bermondsey Artists Group, Cafe Gallery, Southwark Park, Londres
1984-2004 -Disñado y pintado cientos de murals en el sector público y privado
1980-81 -Las siguientes Gallerias promueven mis grabados:
Sloane St Galley, Royal Academy Business Gallery, Basilisk Gallery,
Londres y Limited Editions, Liverpool.

Born in Tones, Devon, England in 1938, passed away in 2017

Art training

1954-56 -Wimbledon College of Art , intermediate in Arts and Crafts,
Painting and Ceramics.
1956-59 -Slade School of Flne Art, University College London.
Painting and Design.
1960 -She worked as an apprentis in the worshop of Belgium stained glass artist
Michel Martens.
1999 -City and Guillds 7307 Pt 1 Teacher Training for Visual Artists .

Selection of one man shows

2011 -One man show at the Mexican Parlament, CDMX
2008 -Palacio Legislativo de San Lázaro, Mexico City
2003 -Galleria de la MEGACEN y Galería Internacional, including conference
and presentación, Santiago de Cuba, Cuba
2002 -Apitafields Gallery, London
2001 -Stoke Newnton Gallery, London
1999 -Cafe Gallery, Southwark Park, London
1994 -Fareham Public Library, Hampshire
1994 -C.S.K. Gallery, Eton High St, Windsor
1994 -The Quay Arts Centre,Isle of Wight
1993 -Bracknell Gallery Cotes Museum, Boumemouth
1984 -Winchester
1980 -Newbury Festival

Selection of Group shows

2012.-La Casona Spencer, Cuernavaca, Mrorelos, México
2007 -Che Exhibition, Touring show in Mexico
-Participant in an International Mural painting event, Mexico City
2006 -Touring group show in Mexico, visiting five venues.
-Butterfly project, directed by Hector Duarte in Caurio Michoacán, Mexico
-Photographic exhibition "Campers"
2005 -Goup show at the Municipal Palace of Tlaxcala,Mexico.
-Group Mural painting as part of the World conference of Public Art
and Muralism at Tlaxcala, Mexico
-Touring group show in Tlaxcala, Mexico
-Group photographic show at UNAM-CEPE (second prize), Mexico
2004 -The designers and artists copy right society (DACS) bianual exhibition at
the Mall galleries, London.
2003 -Mexico Gallery
1999 -Tete Gallery of Moder Art, Bankside Browser, An Archive
1998 -Banner Design exhibition, South Bank, London
19998 -"8x8" Bermondsey Artist Group, Cafe Gallery, Southwark Park, London
1997 -Windows. A collaborative two person installation at the Cafe Gallery.
Southwark Park, London
1995 & 96 -Open Studio exhibition, South London
1995 -Open Exhibition South London Gallery
1994 -Bermondsey Artists Group, Cafe Gallery, Southwark Park, London
1984-2004 -Desigend and painted many murals in both public and private
buildings
1980-81 -The following Galleries retained my prints in their shows:
-Sloane St Galley, Royal Academy Business Gallery, Basilisk Gallery,
London and Limited Editions, Liverpool.

1977 -Muestra de dos personas, Universidad de Southampton. Inglaterra
1958-84 -Varias muestra collectivas en Hampshire incluyendo"Seven Printmakers at Southern Arts Touring Exhibition in 1973
1957 -Jóvenes contemporáneos, Londres

Experiencia en las artes decorativas

Trompe L'oeil, Murales y pinturas decorativas en espacios públicos y privados.
Diseñado y pintado areas en 19 hospitales transformando el espacio.
Diseñado y pintado interiores de cerca de 200 casas.

Se ha escrito sobre su trabajo en las siguientes revistas y periódicos:

1997 -Home Design Guide, Barty Phillips, p. 42.
1997 -Evening Standard
1996 -Sunday Telegraph
1992 -Modern Painters,
1992 -Observer Room of my Own,
1991 -Ideal Home
1989 -London Portrait Magazine
1988 -British Medical Journal.
1985 -Southern TV-programme about hospital Art

Se archivan diapositivas de su trabajo en:

Axis
Southern Arts
Women's slides Library
Victoria & Albert Museum, Kensington
Arts for Offices, 15 Dock St., E18 JL.

Catálogos, portadas para libros y otras trabajos publicados.

2005 -Book cover for Barnowl Books.
2004 -Book cover for From e to you, published by Barnowl Books
1999 -Cover and 10 Illustrations to Michael Rosen's You're Thinking About Doughnuts.
1992 -Catalogue Sarah Tisdall: Arranged Metaphors, Russell Cotes Museum.
1988 -Hospital Arts, Malcomb Miles, Winchester School of Art.
1988 -Art at Work in Milton Keynes, Milton Keynes D.C.
1988 -The Decorative Artist, Yvonne Rees, p.33.

Otra experiencia laboral:

1976 -Set up several artists in schools for Southern Arts.
-Took part in a Schools Council research programme. Art and the Built Environment.
1973-1974 -Articles for Southern Arts Magazine.
1979-81 -Advisor to the Arts Council on performance art.
1981 -Reviewed for the Festival Times Edinburgh.
1981-982 -Working in San Francisco.
1984 -Articles for Artists Newsletter, Ceramic Review, and Viewpoint in education.

1977 -Two person exhibition, Southampton University
1958-84 -Various group exhibitions in Hampshire including "Seven Printmakers a Southern Arts Touring Exhibition in 1973
1957 -Young Contemporaries, London

Decorative Arts practice

Trompe L'oeil, Murals and decorative paintings in public and private spaces.
Designed and painted areas in 19 hospitals so transforming the space.
Designed and painted interiors of about 100 houses.

Reviews and articles in the following magazines and newspapers:

1997 -Home Design Guide, Barty Phillips, p. 42.
1997 -Evening Standard
1996 -Sunday Telegraph
1992 -Modern Painters,
1992 -Observer Room of my Own,
1991 -Ideal Home
1989 -London Portrait Magazine
1988 -British Medical Journal.
1985 -Southern TV-programme about hospital Art

Slides held by the following:

Axis
Southern Arts
Women's slides Library
Victoria & Albert Museum, Kensington
Arts for Offices, 15 Dock St., E18 JL. Dacs

Catalogs, covers for books and other published works:

2005 -Book cover for Barnowl Books.
2004 -Book cover for From e to you, published by Barnowl Books
1999 -Cover and 10 Illustrations to Michael Rosen's You're Thinking About Doughnuts.
1992 -Catalogue Sarah Tisdall: Arranged Metaphors, Russell Cotes Museum.
1988 -Hospital Arts, Malcomb Miles, Winchester School of Art.
1988 -Art at Work in Milton Keynes, Milton Keynes D.C.
1988 -The Decorative Artist, Yvonne Rees, p.33

Other work experience:

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1973-1974 -Articles for Southern Arts Magazine.
1979-81 -Advisor to the Arts Council on performance art.
1981 -Reviewed for the Festival Times Edinburgh.
1981-982 -Working in San Francisco.
1984 -Articles for Artists Newsletter, Ceramic Review, and Viewpoint in education.

Premios y menciones:

1985 -Grant from Southern Arts, Southampton General Hospital.
1986 -Grant from Southern Arts and Southwest Arts for design and execution of costumes for 'Garcia Lorca Production' at Bristol University. Grant form SA, Radcliffe Infirmary; Poole General Hospital.
1988 -Grant Southern Art Link, Battle Hospital Reading; Tourist Board Prize for small Museums, The Teddy Bear Museum, Stratford on Avon.
-Grant from Milton Keynes Corporation. Milton Keynes General Hospital;
-Grant from SA Swindon Health Hydro. Friends at John Radcliffe Hospital.
-Friends of Gloucester Royal Hospital. Friends of the Eye Hospital,
-Southampton. Southern Arts design for Vedic Temple. Friends of the
-Royal Hampshire Hospital. Friends of the Southampton General
-Hospital.Southampton City Outreach. Friends of Salisbury.

Ha realizado encargos pictóricos para las siguientes personalidades:

Amanda Barrie.
Heather Chason
Gyles Brandreth.
Hamish McAlpine.
Adams-Vallejo Bristol.
Linda Saunders editor of Modern Painters.
Capital Bank, Amsterdam.
Kate Flatt, Choreographer
Sir John Bolton.
Katrina Hendrey & Richard Burnett, playwright and musician.
Robert Shepherd, picture restorer.
Caryn Faure Walker, Exhibition Organiser.
Chuck Winslow, Decorator, San Francisco California.

Prizes and Awards:

1985 -Grant from Southern Arts, Southampton General Hospital.
1986 -Grant from Southern Arts and Southwest Arts for design and execution of costumes for 'Garcia Lorca Production' at Bristol University. Grant form SA, Radcliffe Infirmary; Poole General Hospital.
1988 -Grant Southern Art Link, Battle Hospital Reading; Tourist Board Prize for small Museums, The Teddy Bear Museum, Stratford on Avon.
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-Grant from SA Swindon Health Hydro. Friends at John Radcliffe Hospital.
-Friends of Gloucester Royal Hospital. Friends of the Eye Hospital,
-Southampton. Southern Arts design for Vedic Temple. Friends of the
-Royal Hampshire Hospital. Friends of the Southampton General
-Hospital.Southampton City Outreach. Friends of Salisbury.

She has undertaken comissions for the following personalities:

Amanda Barrie.
Heather Chason
Gyles Brandreth.
Hamish McAlpine.
Adams-Vallejo Bristol.
Linda Saunders editor of Modern Painters.
Capital Bank, Amsterdam.
Kate Flatt, Choreographer
Sir John Bolton.
Katrina Hendrey & Richard Burnett, playwright and musician.
Robert Shepherd, picture restorer.
Caryn Faure Walker, Exhibition Organiser.
Chuck Winslow, Decorator, San Francisco California.

Photographic Selection

Selección Fotográfica

Photos of Sarah child/Fotos de Sarah Niña

Sarah and Augusta

Sarah and Augusta

Sarah and Augusta

Sarah, Augusta and Katherine

Extended Family/Familiares

From left to right: Hugh Alexander Shelley, my Grand Mother Maud Shelley, my Father Daniel Neylan son of Sir Daniel Neylan, Me about four years old, my Aunt Vera Shelley, Vassil Adams a fried of my parents, Vassil's daughter, my Mother Mary Shelley

Augusta, Vera and Sarah

Augusta, Vera, Daniel, Katherine, Sarah and Mary, June 1939

Daniel Neylan and friends

My Grand Father's Brother with his sister the Actress

Aunt Vera, Grandmother's Sister

My Father Daniel Neylan

My Father's Cousin

Parents, Grandparents and relatives/Padres, abuelos y parientes

Grandmother Baldwin Maud Beatrice Shelley

My parents Daniel Neylan and Mary Shelley

My parents Daniel Neylan and Mary Shelley

My Grand Father's Brother

My mother Mary Shelley

Augusta, Vera, Daniel, Sarah, Katherine, Mary, June 1939

Grandpa H.A: Shelley

Sarah Tisdall at work

Sarah at work in her mural in San Geronimo street, México City

Sarah by her mural at San Geronimo street, México City, 2011

Sarah Tisdall at work in México City, around 2010

Sarah Tisdall at work in her studio in México City, around 2009

Mural brings nature into town

A mural of a folly now dominates the wholefood Garden Cafe at the Milton Road, Health Hydro, Swindon.

Artist Sarah Tisdall, 51, from Winchester, took less than three months to complete the mural.

She was helped by her daughter, Georgina, 28; student, Gina Whitfield and Swindon artist, David Iles.

The 50 by 50 sq ft Folly was commissioned by Southern Arts and Thamesdown Council at a cost of £4,000.

Inspiration came from structural features including Victorian doors and two original stained glass windows which became the key features of the stately folly set in an enchanting English country garden.

The tranquil scene is alive with wildlife activity and rambling plants. It features blackbirds, finches and doves in flight.

"It is supposed to be relaxing and healing," said Sarah.

It was been unveiled by Thamesdown Council's arts and recreation committee chairman, Coun Tony Mayer.

Swindon Libraries
1989

Folly good . . . Sarah Tisdall and Tony Mayer at the unveiling of the Folly mural.
Picture: ERIK HANSEN

Sarah Tisdall's mural "..brings nature into town", 1989

Sarah painting the Teddy Bear Museum in Stratford-upon-Avon, GB, 1996

Sarah Tisdall at work in her studio in México City, 2009

Ben Tisdall and his wife Johana, Sarah, Arturo, Daniel, Alfi and Santa, Mexico City 2006

Sarah at Mazatlan's zoo, Maztlan, México, kissed by a seal, 2015

Ben, Mary -Sarah's mother-, Jason, Georgina

Sarah at her studio in Bermondsey, London

Arturo, Sarah, Johana Jason's wife, Jason, Ben and his son Daniel, a family firend, Georgina with Jason and Andrea's, son, Andrea carrying second son Rory, 2001

Sarah Tisdall

Sarah in Xochimilco, México City 20013

Sarah at her studio in México City, 2016

Sarah, Liz and Stephen in Tlamacas, México, 2009

Stephen, Liz and Sarah in Chalma, México, 2011

Sarah in Mazatlan, México, 2012

Sarah in Tepozotlán, México, 2010

Sarah outside her apartment in México City

Sarah by the corner of the Museo de la Ciudad de México in México City, sometime in 2009

Sarah Tisdall in México City, 2015

Sarah in Acolman. México, 2015

Sarah Tisdall, 2016

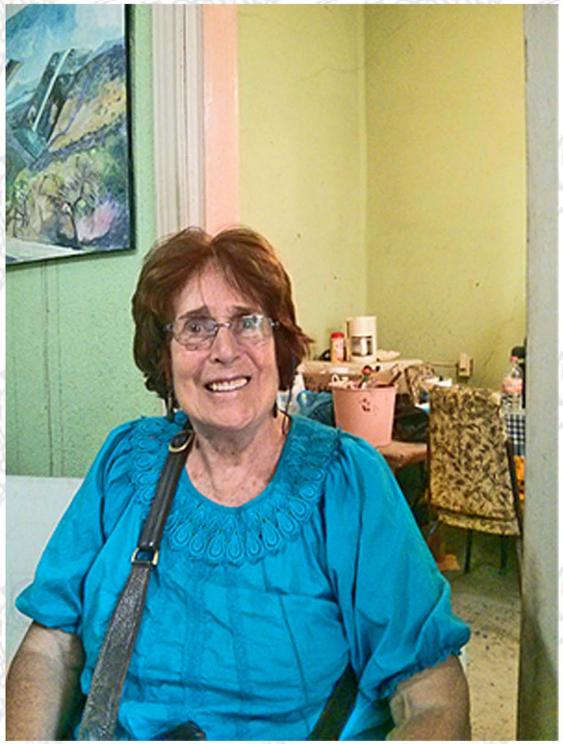
Sarah by the Lake Chapala, Jalisco, México, 2014

Sarah by the Grand Canyon, USA, 2011

Sarah at the top of the piramid of Cerro de la Estrella, México City, 2013

Sarah in her studio México City, 2016

Sarah in her studio México City, 2016



Sarah in 2017, 5 months before passing away

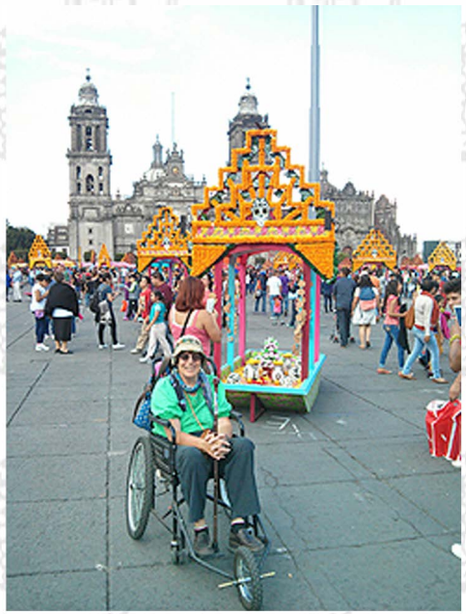
Sarah in her studio México City, 2008

Sarah in her studio México City, 2016

At Anthopology Museum, México City, 2016

Sarah before Siqueiros's mural in Chapultepec Castle, México City, 2016

Sarah at her studio in Mexico City, 2016



In the Zócalo México City, 2016

Sarah in Wachochi, Chihuahua, México, 2008

Sarah in México CIty , 2016

Sarah before Digo Rivera´s mural in the School of Arts in San Francisco, California, 2015

Sarah´s powerful, magical and creative hands, 2016

Sarah at Chichen Itzá, México, 2015

Sarah at the México City marathon, 2015

2014

2008

2010

2013

2015

2012

2016

2015

Sonoma, California, 2013

In SF, California, 2013

Teotihuacan, 2016

Mexico City 2014

2015

Yet anothrer marathon, 2016

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